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# GRADUS AD PARNASSUM

ou

# L'art de jouer le Pianoforte

démontré par des

## Exercices

dans le style sévère et dans le style elégant

composé et dédié

## à Madame la Princesse Wolkonsky

née Wolkonsky

par

## MUZIO CLEMENTI.

Membre de l'Academie royale de Stockholm.

### Vol. 1.

Proprieté des Editeurs.

Chez Breitkopf & Härtel à Leipzig.

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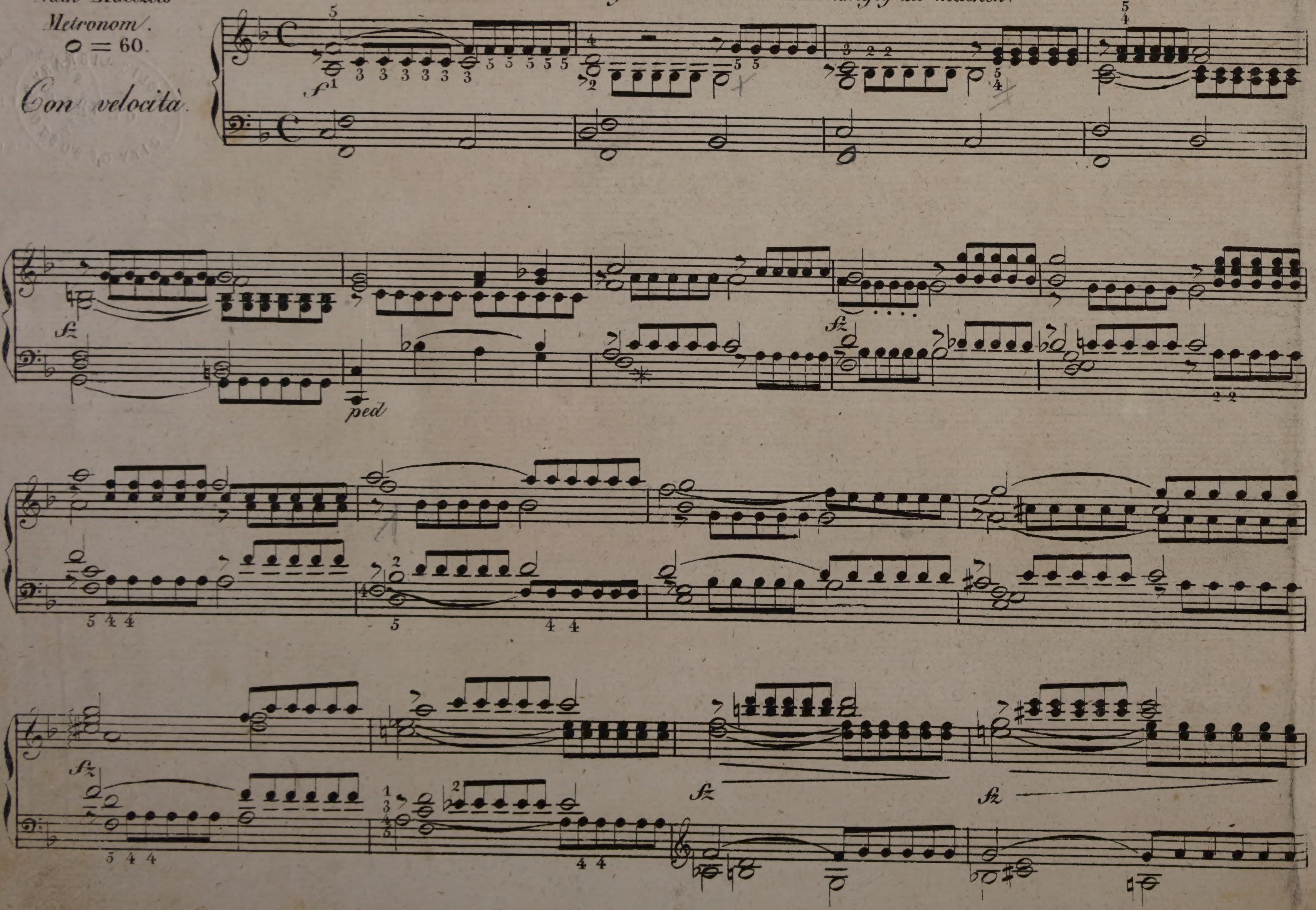
*Der Verfasser hat in diesem Werke durchgängig die Art des Fingersatzes gewählt, welche er für die zweckmässigste hielt, um das Spiel zu vervollkommnen.*

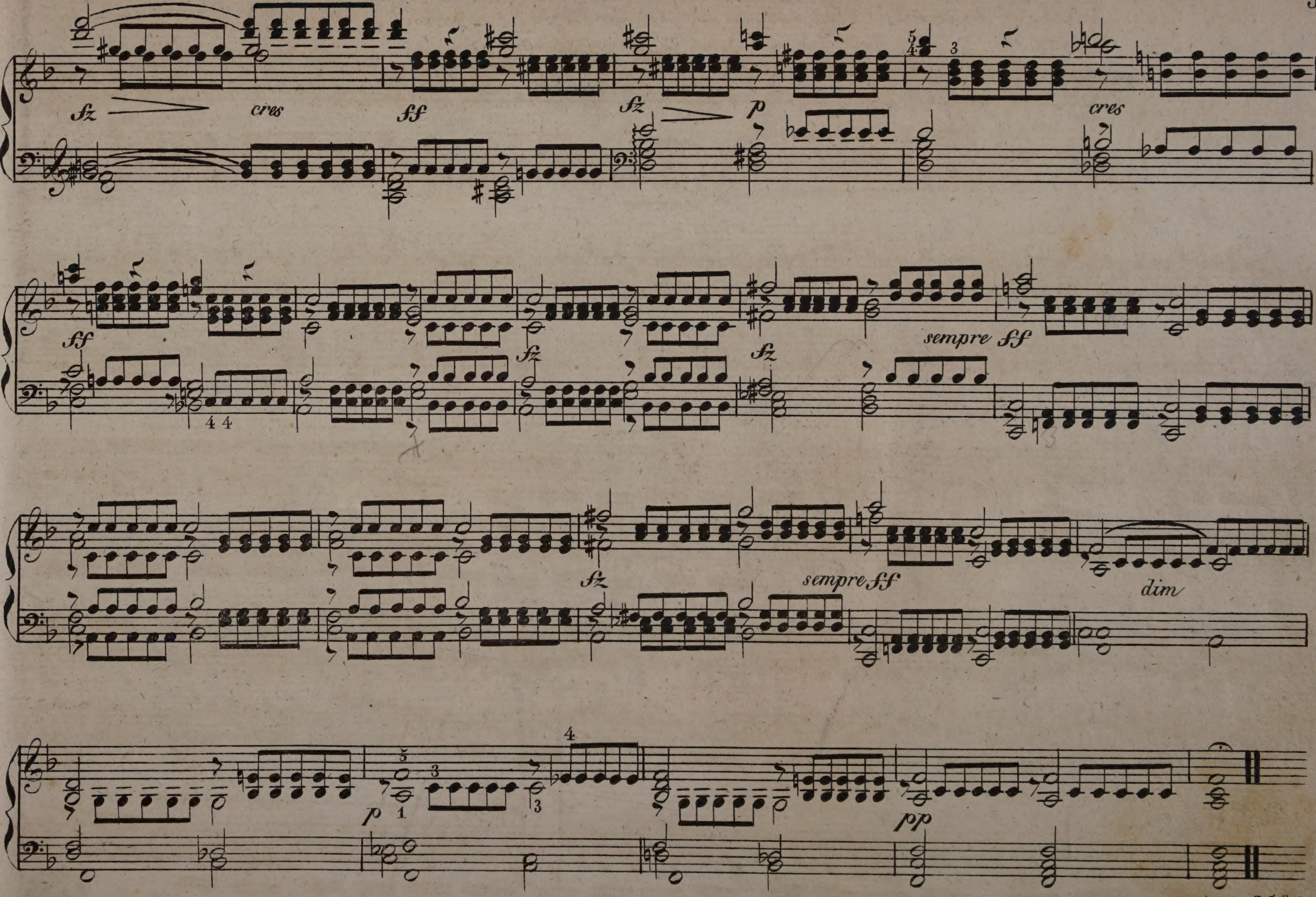
Every art is best taught by example. Dr. JOHNSON.

## Exercise 1. *Um die Finger von einander unabhängig zu machen.*

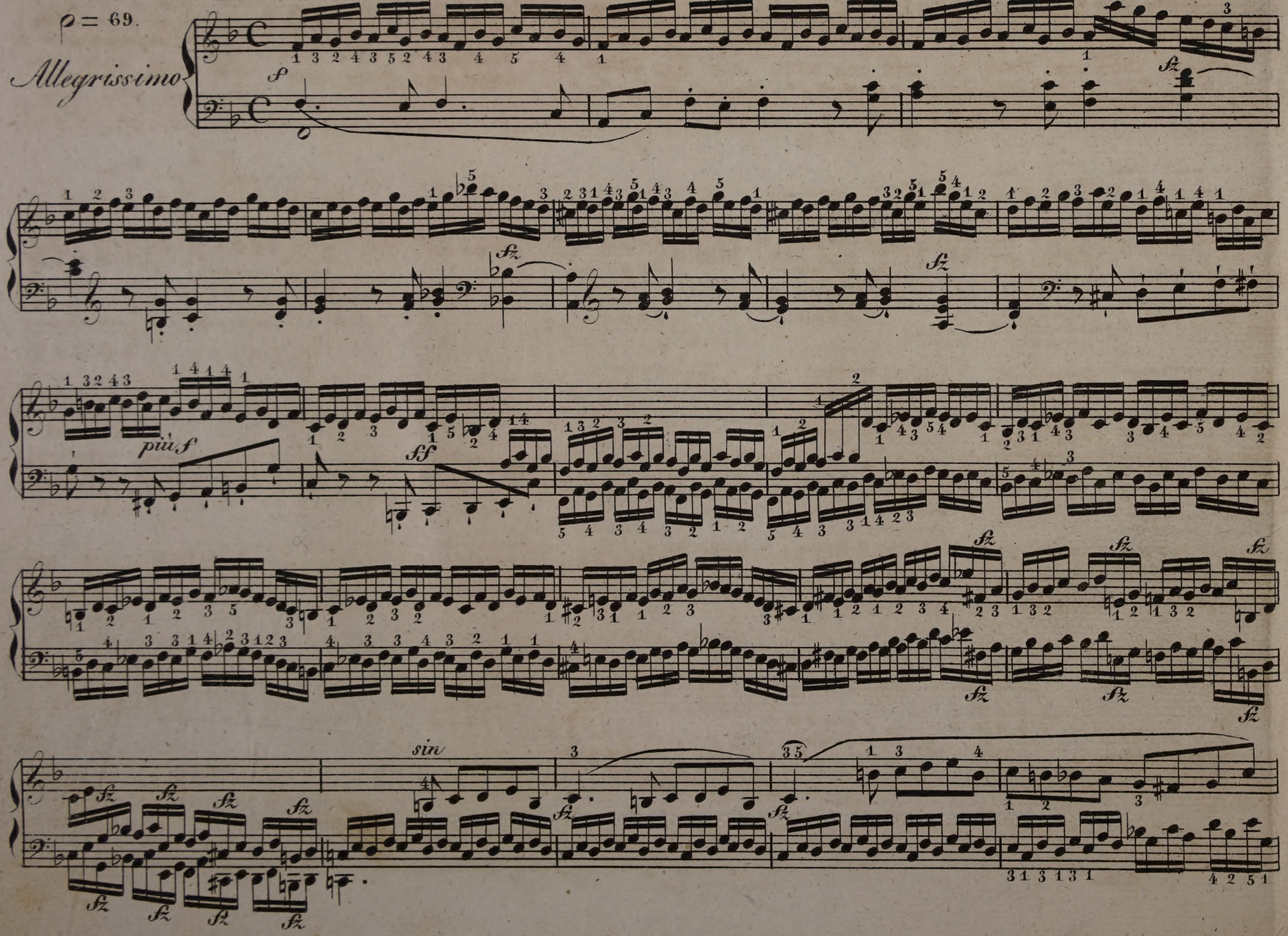
*Nach Maelzels Metronom.* 𝅝 = 60.

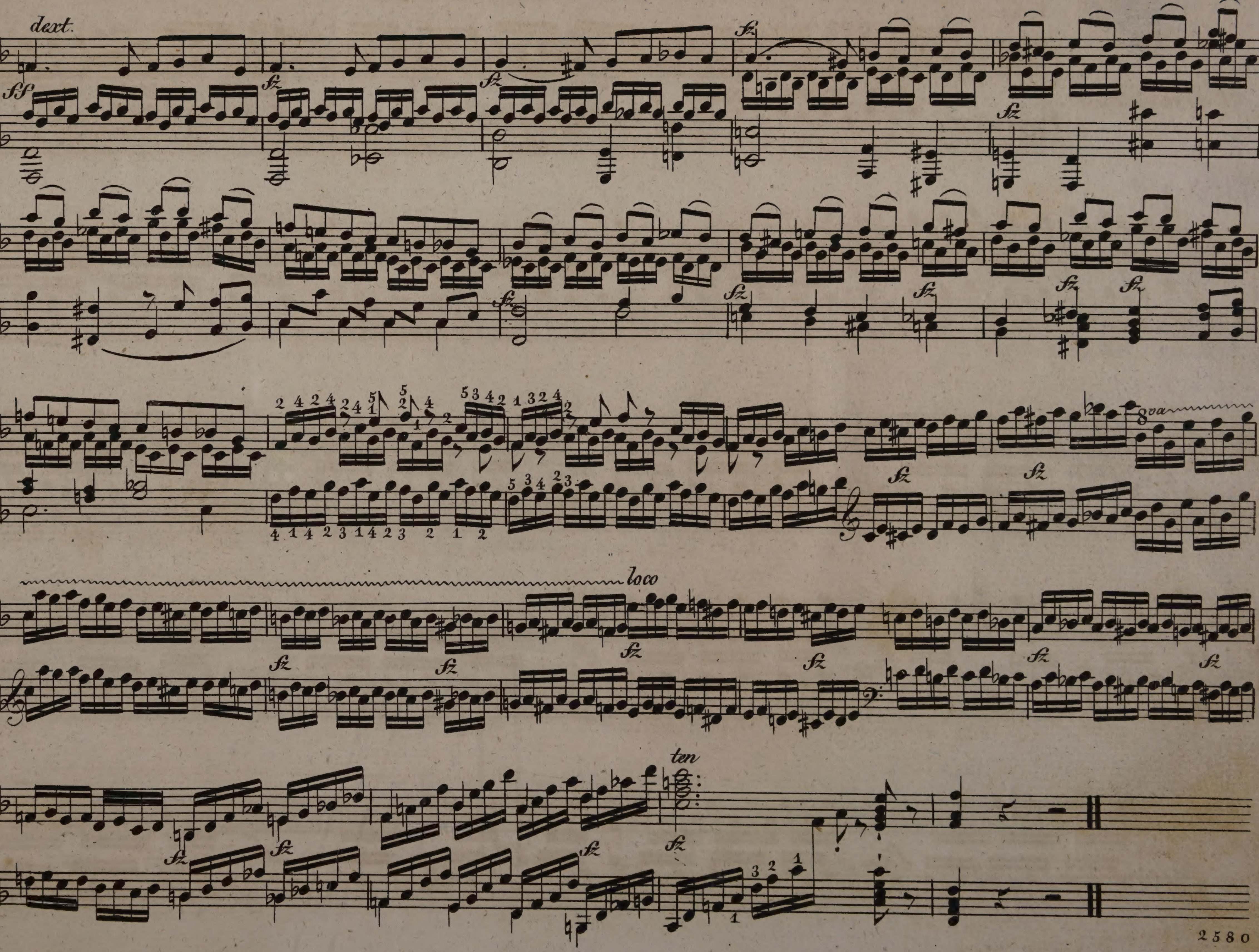
*Con velocità.*



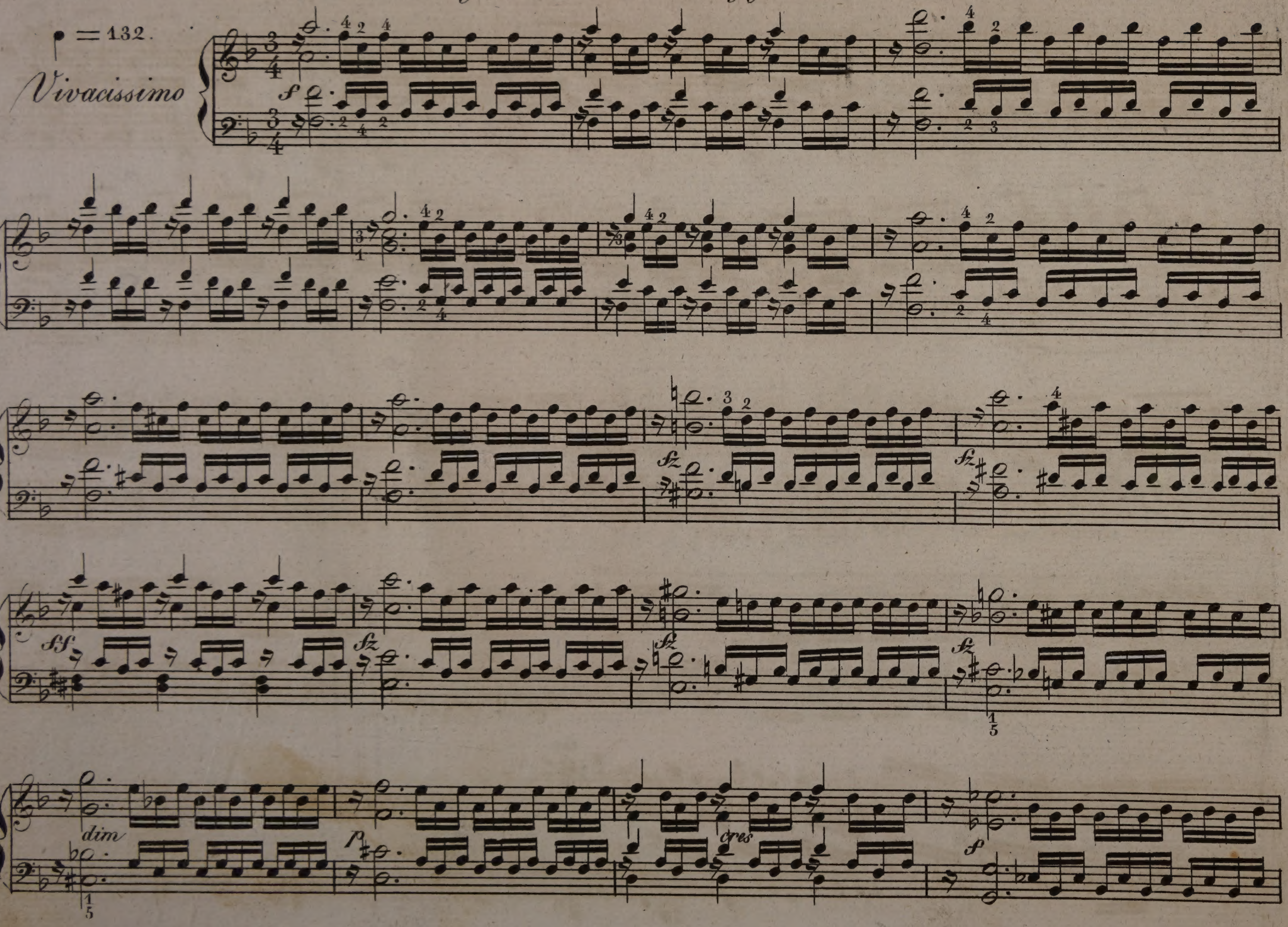

fz
cres
ff
fz
p
cres
ff
fz
fz
sempre ff
fz
sempre ff
dim
p
pp

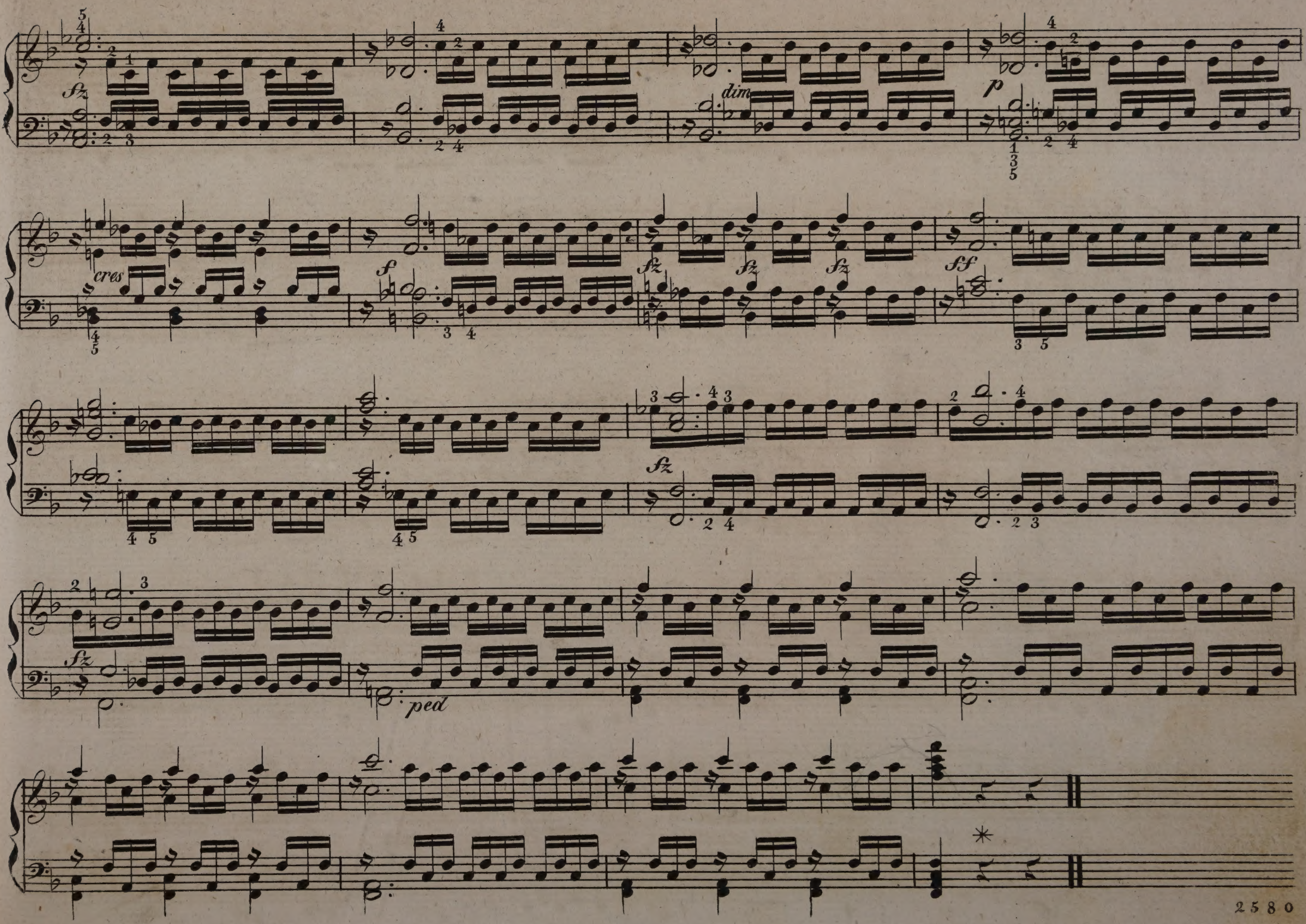
## Exerc. 2.



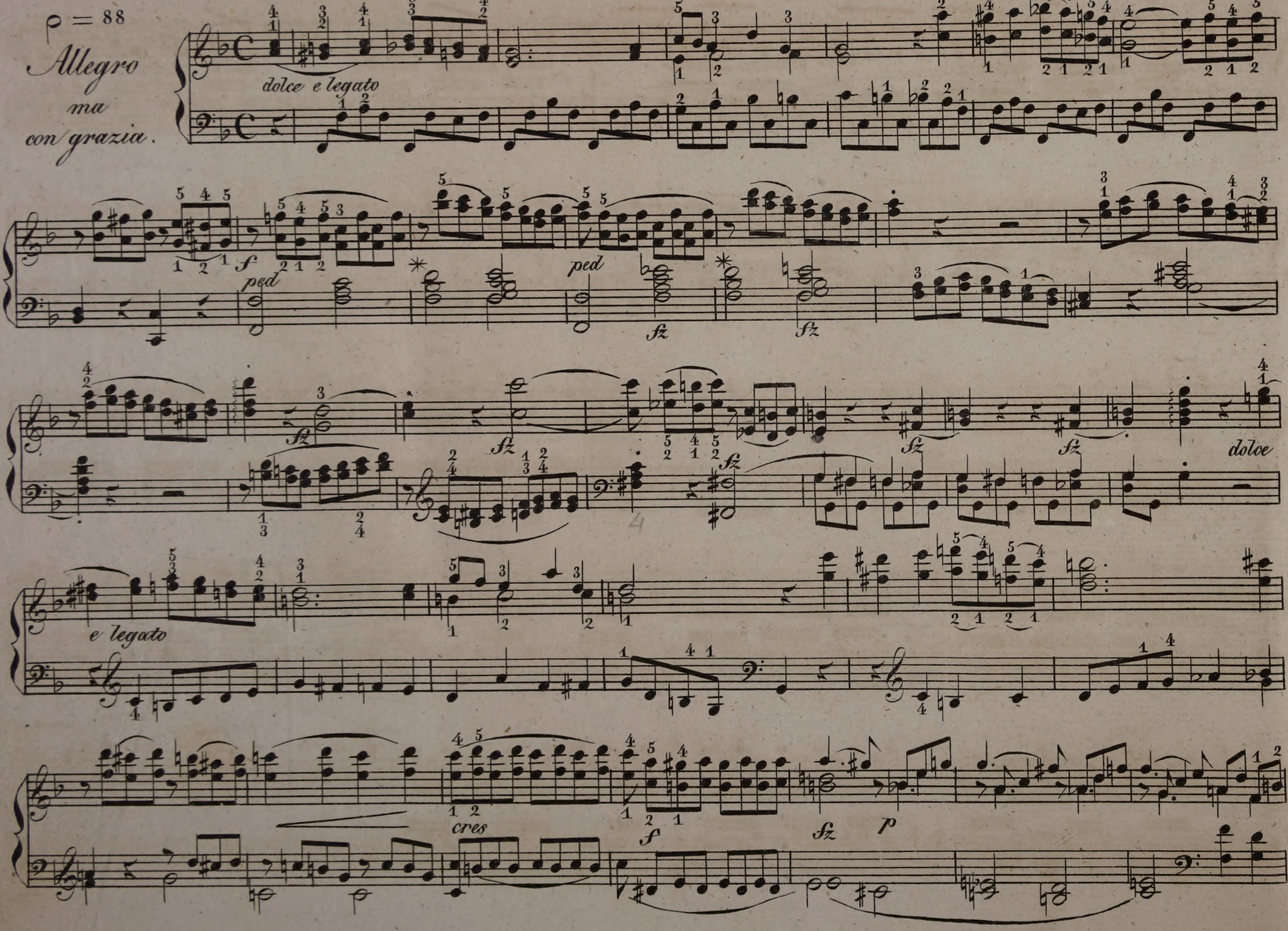

dext.
ff
fz
8va
loco
ten

Ex. 3. *Um die Finger von einander unabhängig zu machen.*

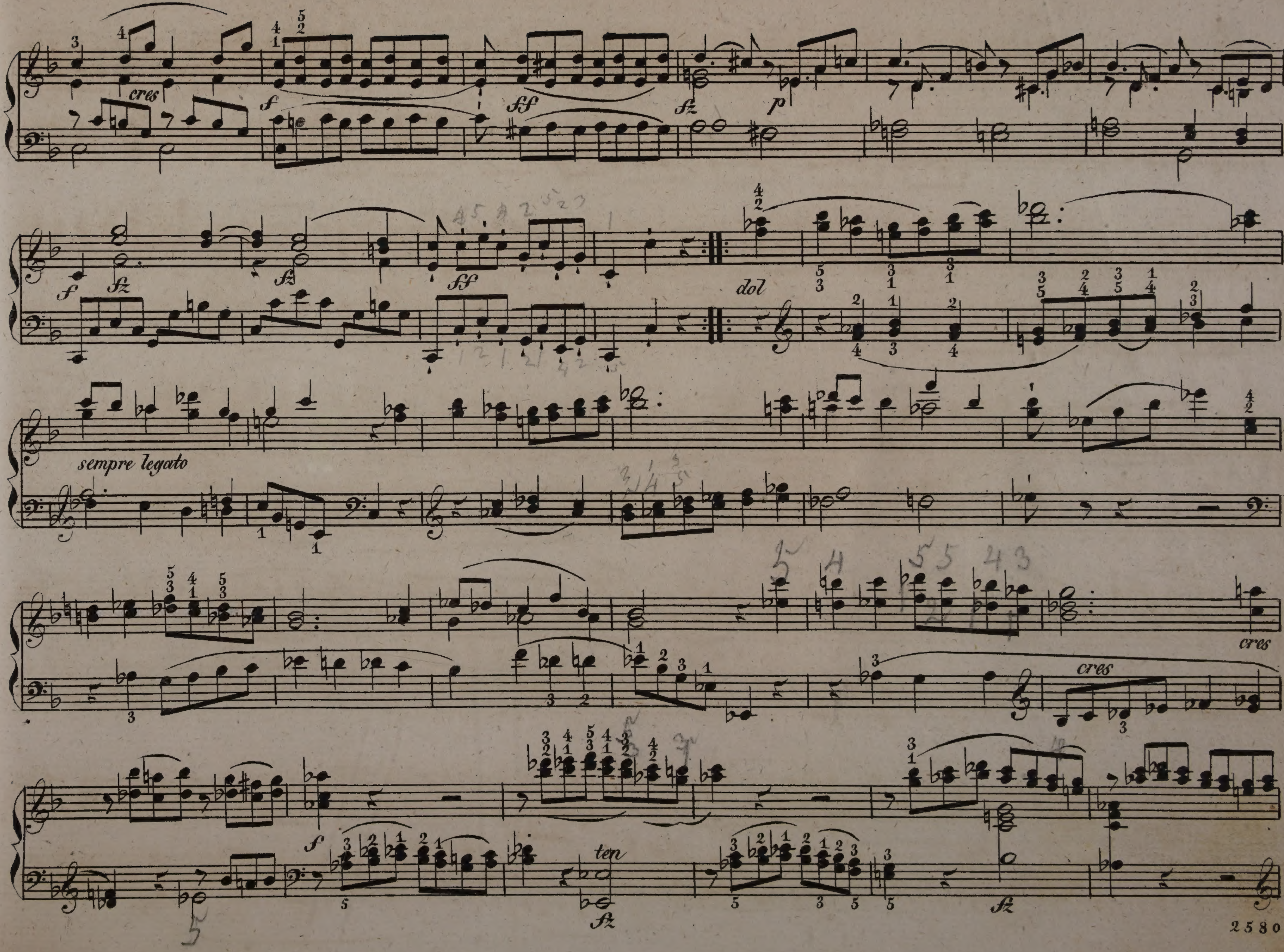


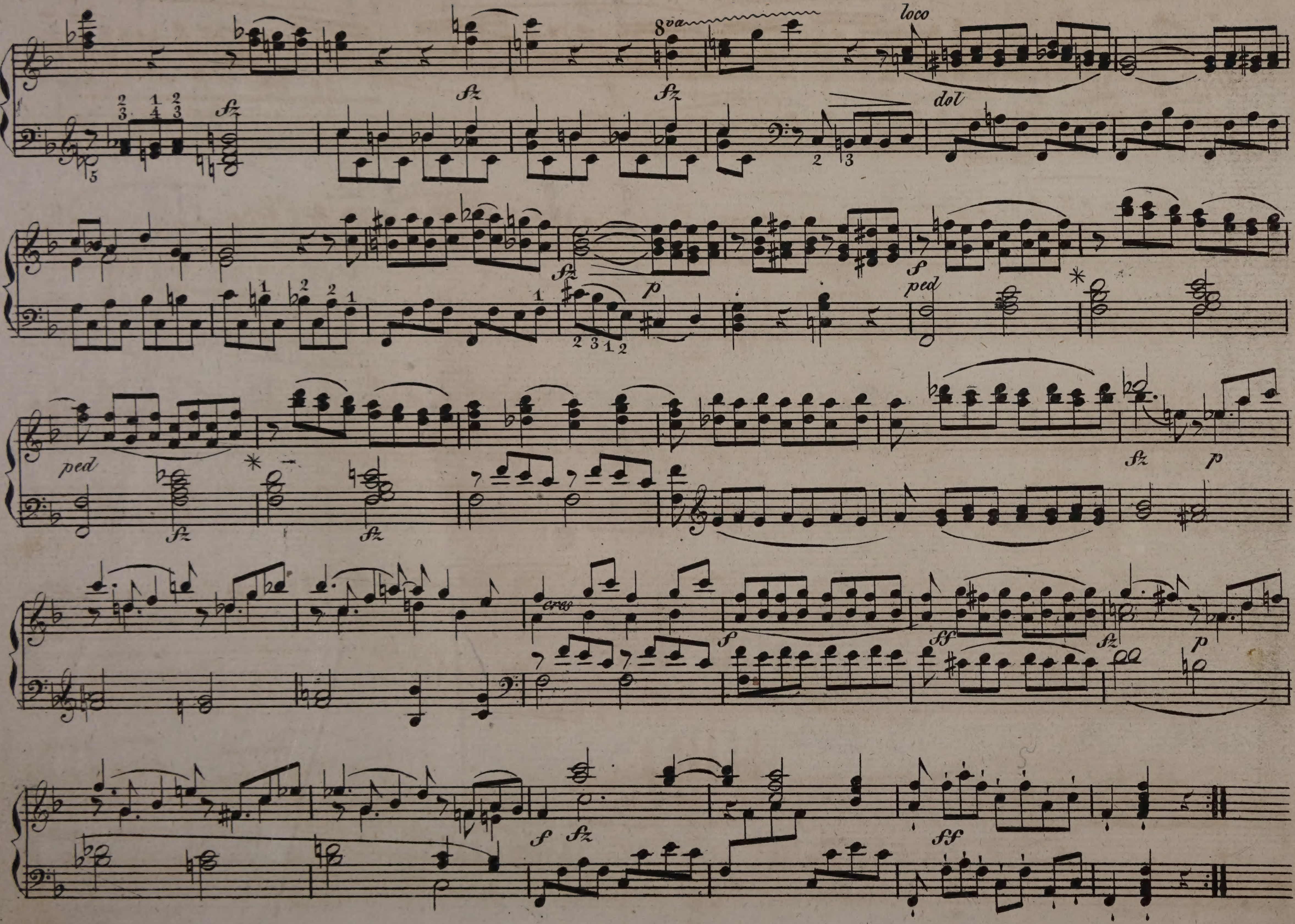

fz
dim
p
cres
f
fz
ff
ped

Ex. 4.

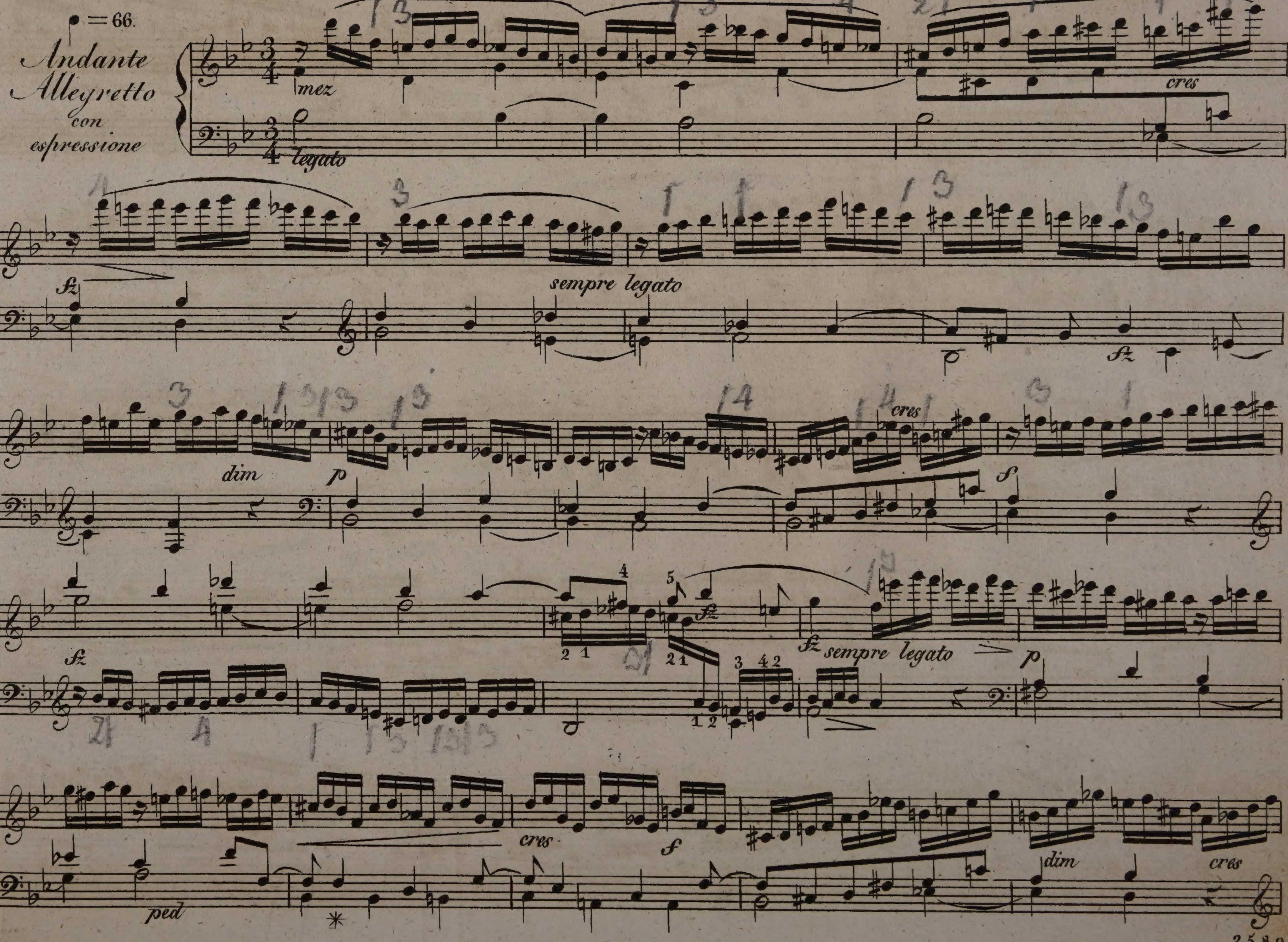


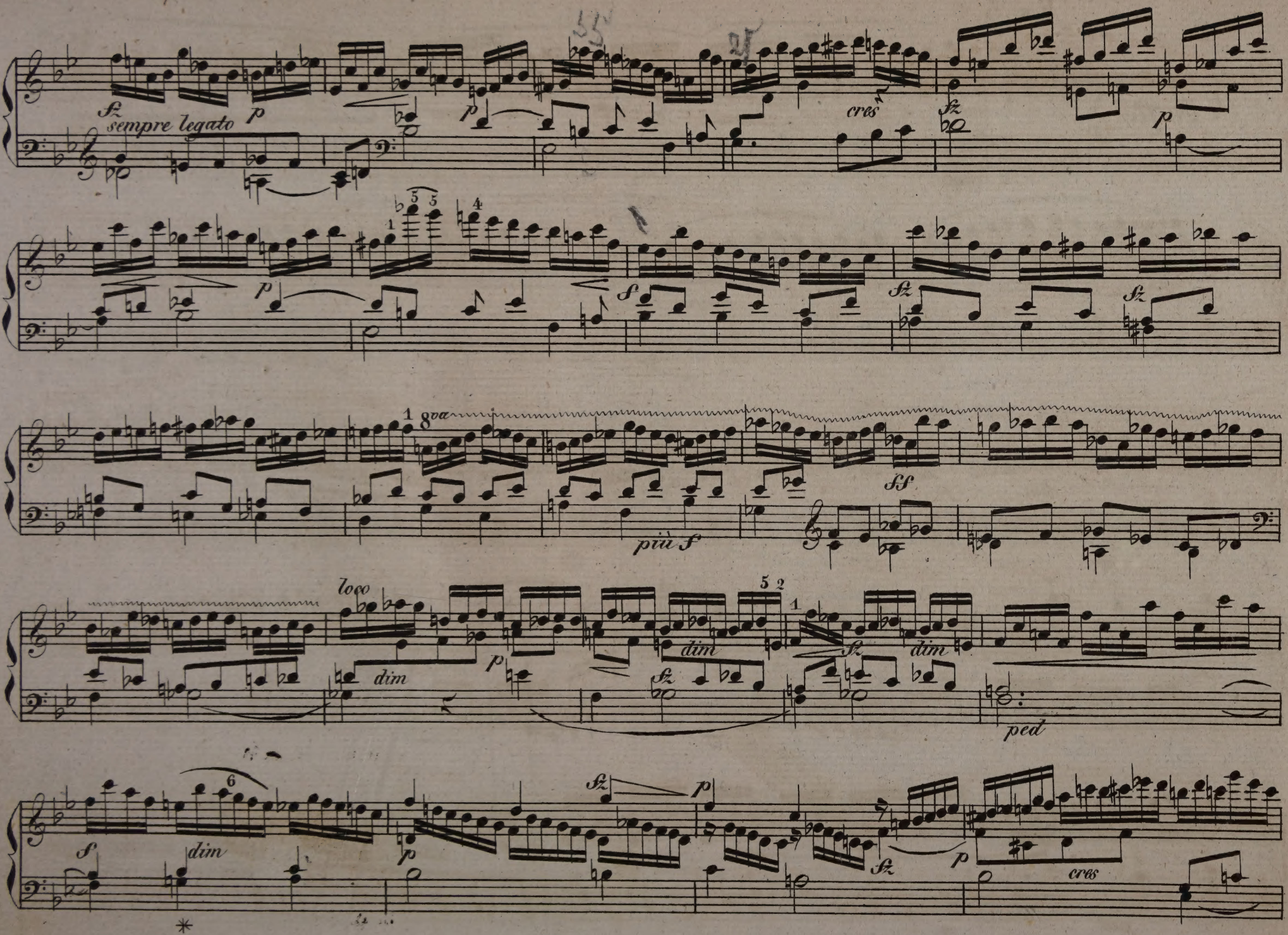
𝅗𝅥 = 88
Allegro ma con grazia.
dolce e legato
ped
fz
dolce
e legato
cres
p

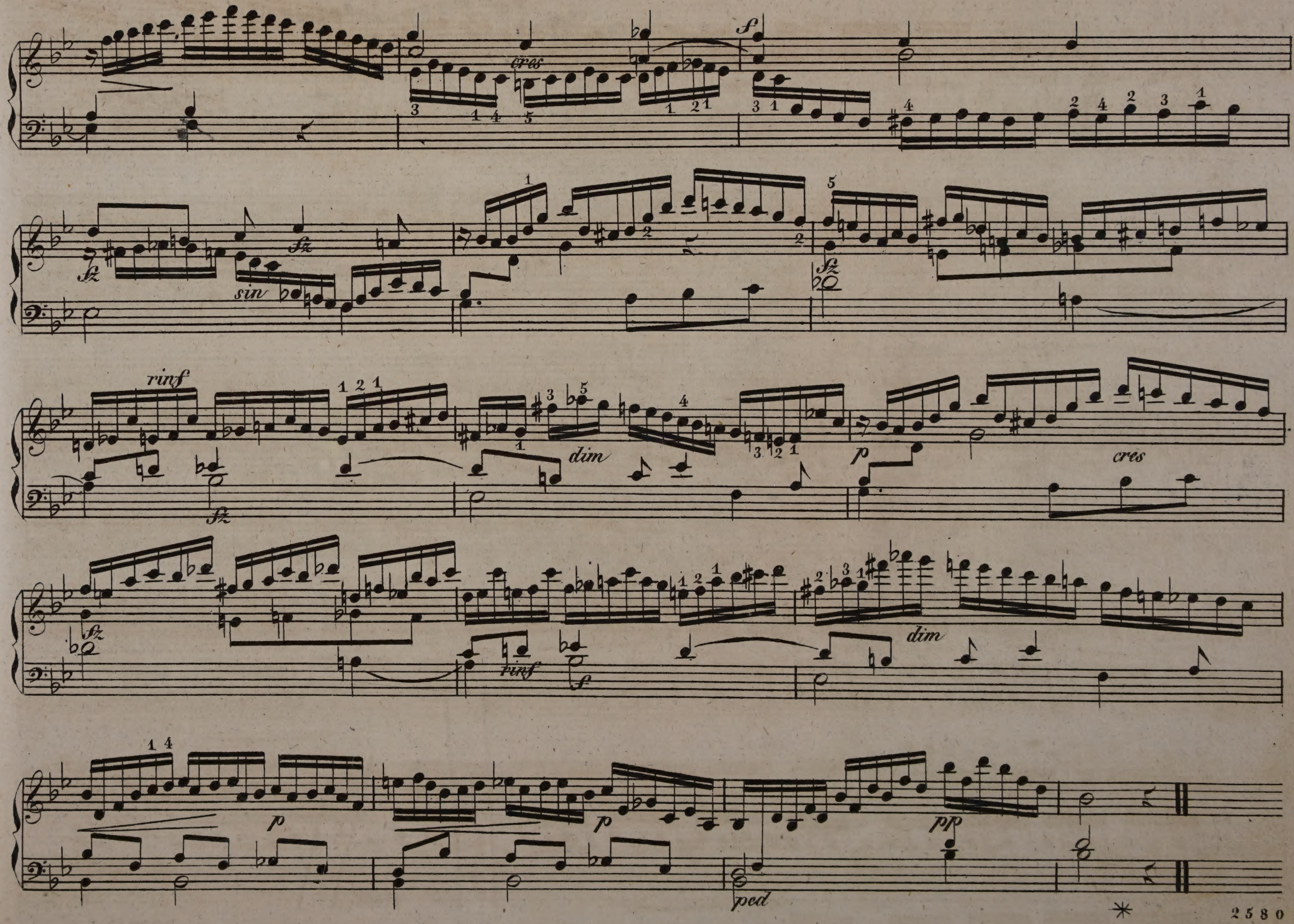

cres
f
ff
fz
p
fz
ff
dol
sempre legato
cres
cres
f
ten
fz
fz


8va
loco
dol
ped
cres

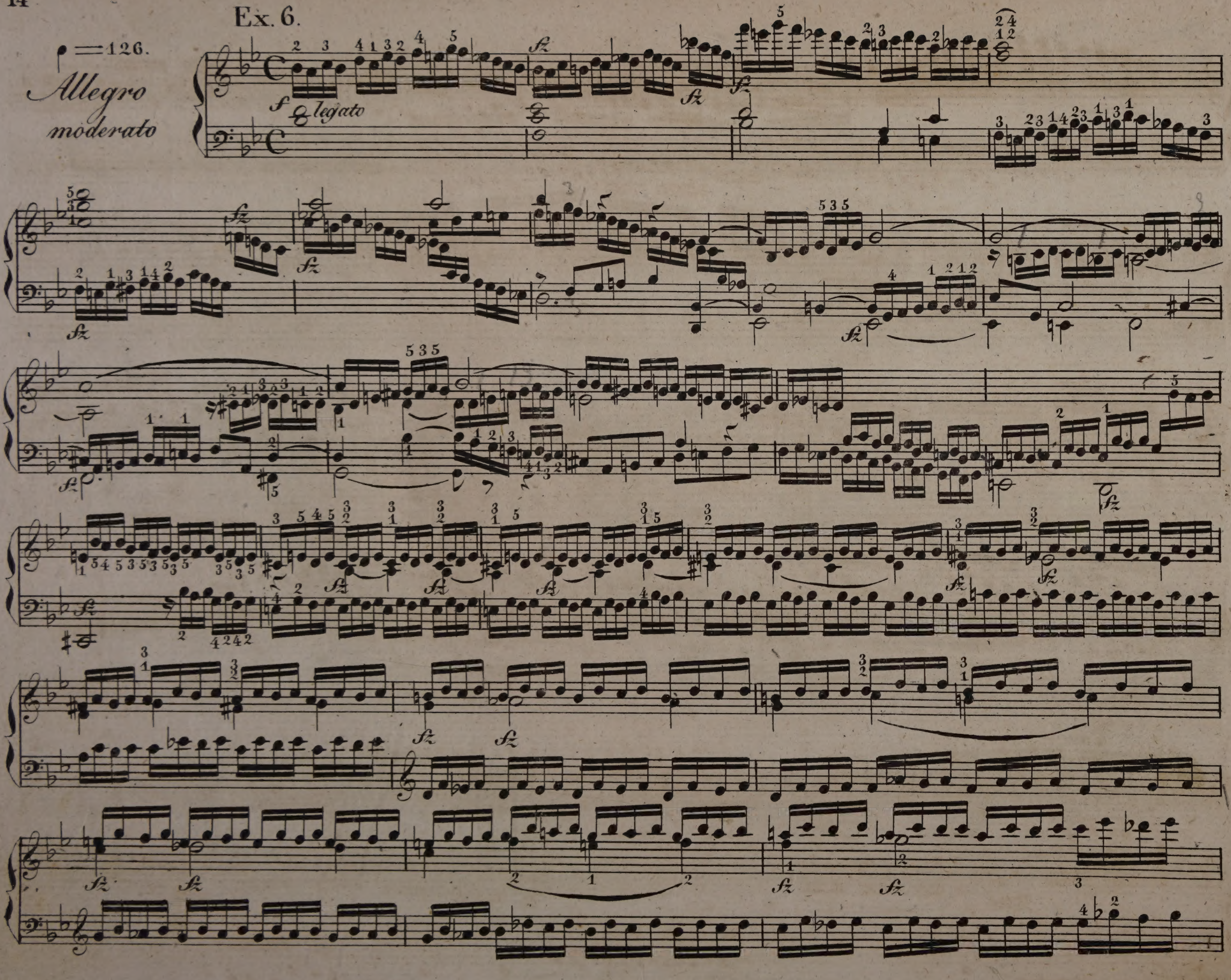
Ex. 5.

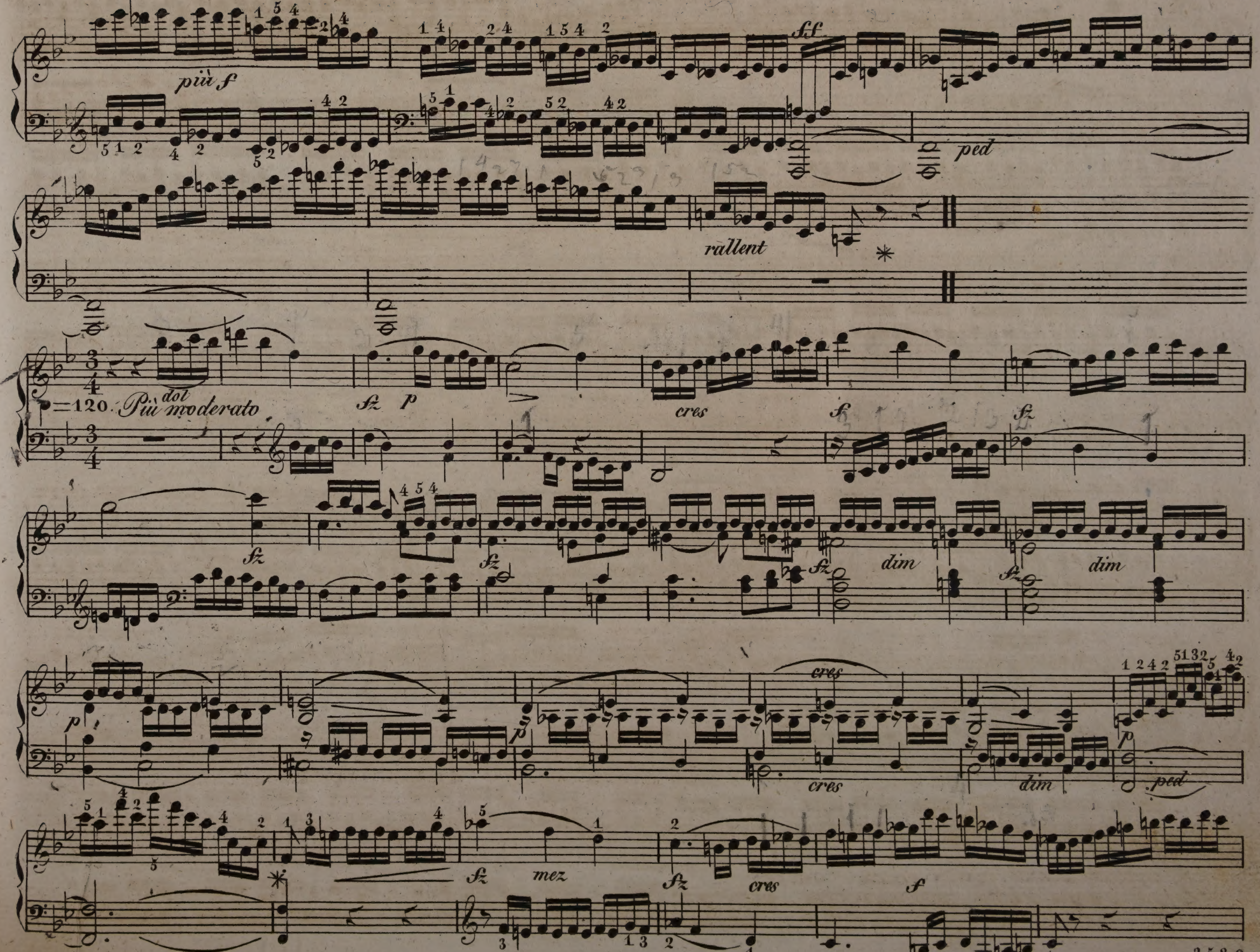

= 66.
Andante
Allegretto
con
espressione
mez
legato
cres
fz
sempre legato
dim
p
cres
f
fz
sempre legato
p
cres
ped
f
dim
cres

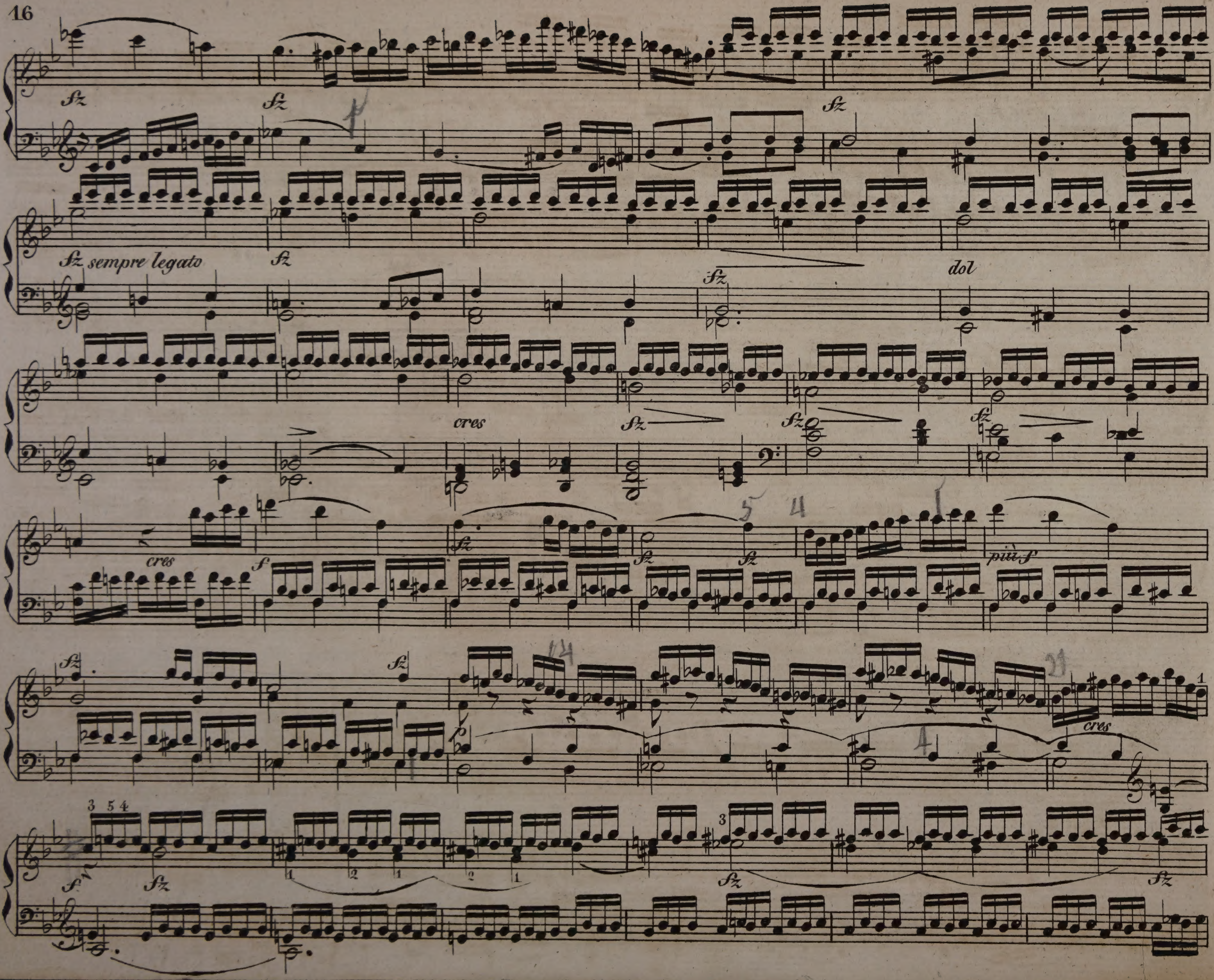

sf
sempre legato
p
p
cres
fz
p
p
sf
sf
fz
sf
8va
ff
più f
loco
dim
p
sf
dim
fz
dim
ped
sf
dim
sf
p
p
cres
sf
p

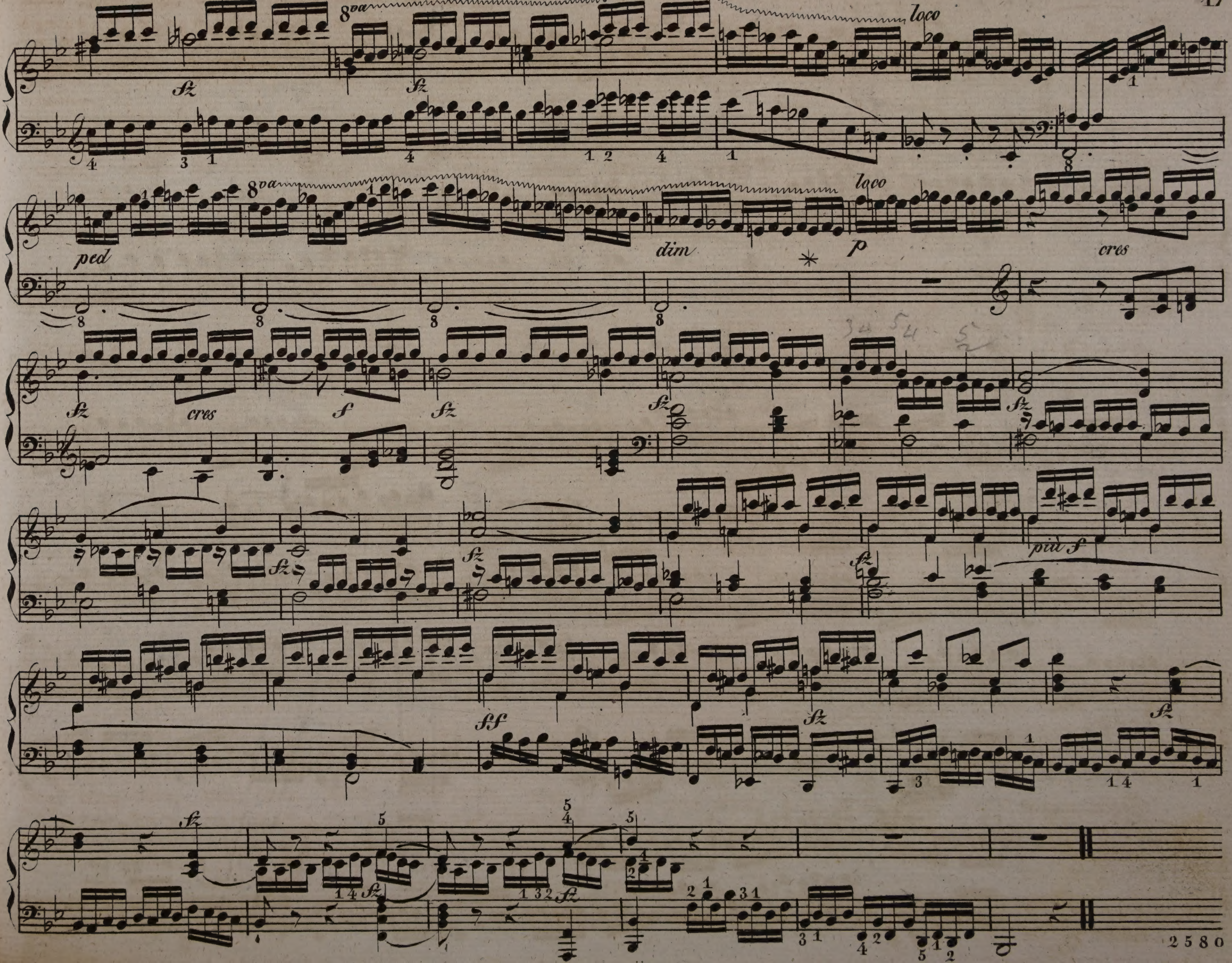

cres
sf
sfz
sin
sfz
sfz
rinf
sfz
dim
p
cres
sfz
rinf
f
dim
p
p
pp
ped

Ex. 6.

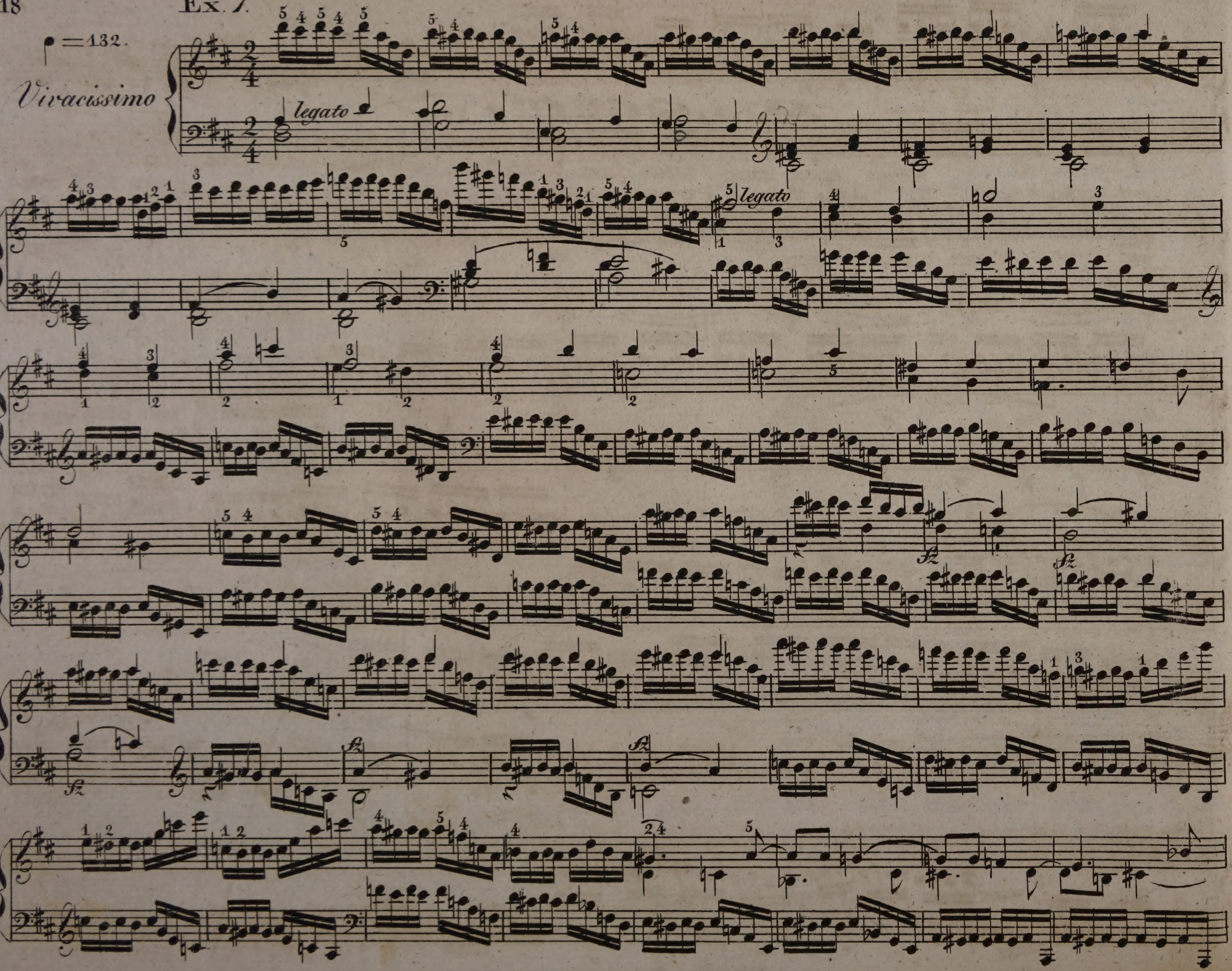


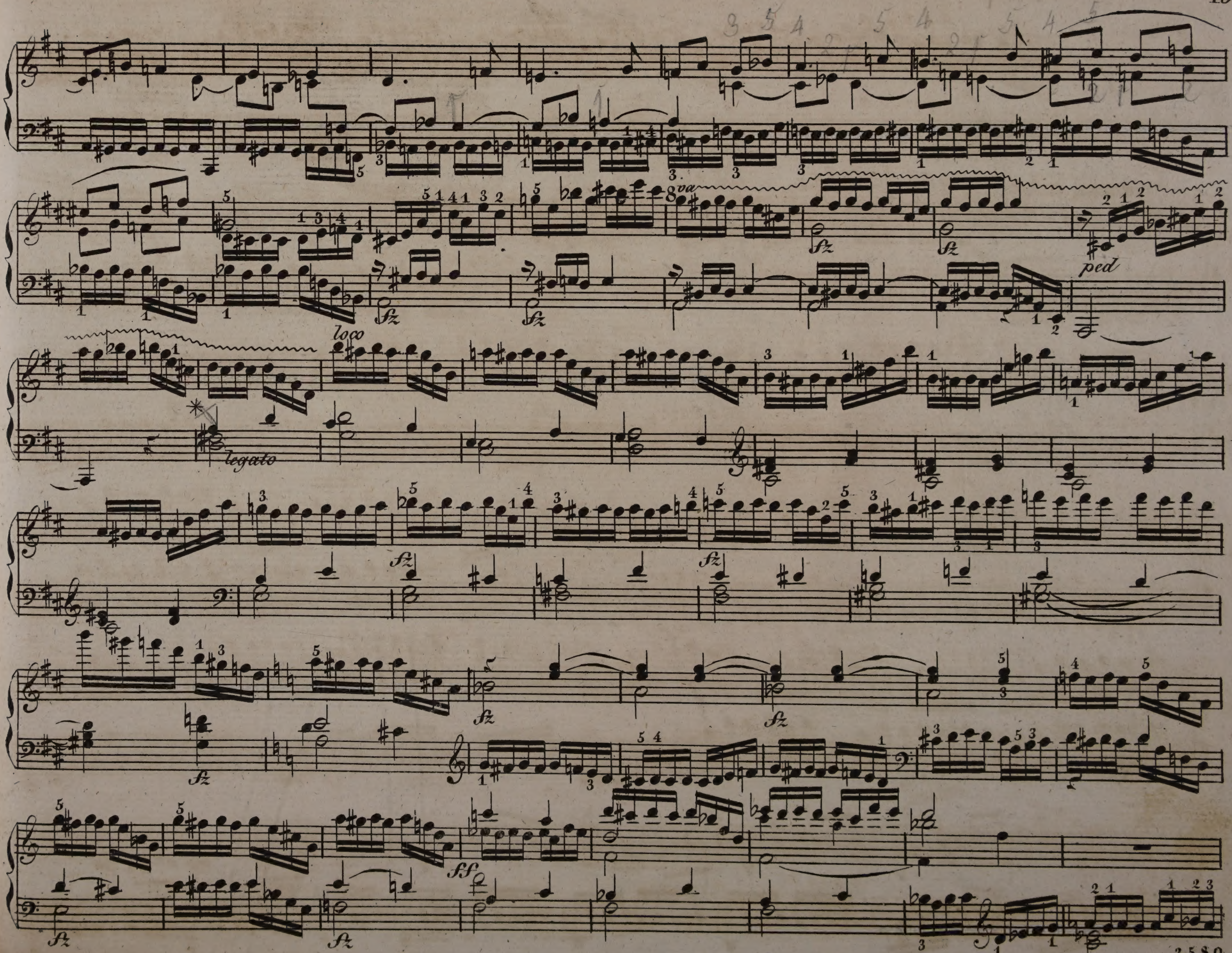

più f
ff
ped
rallent
♩=120. Più moderato
dol
sfz
p
cres
sf
dim
mez
f

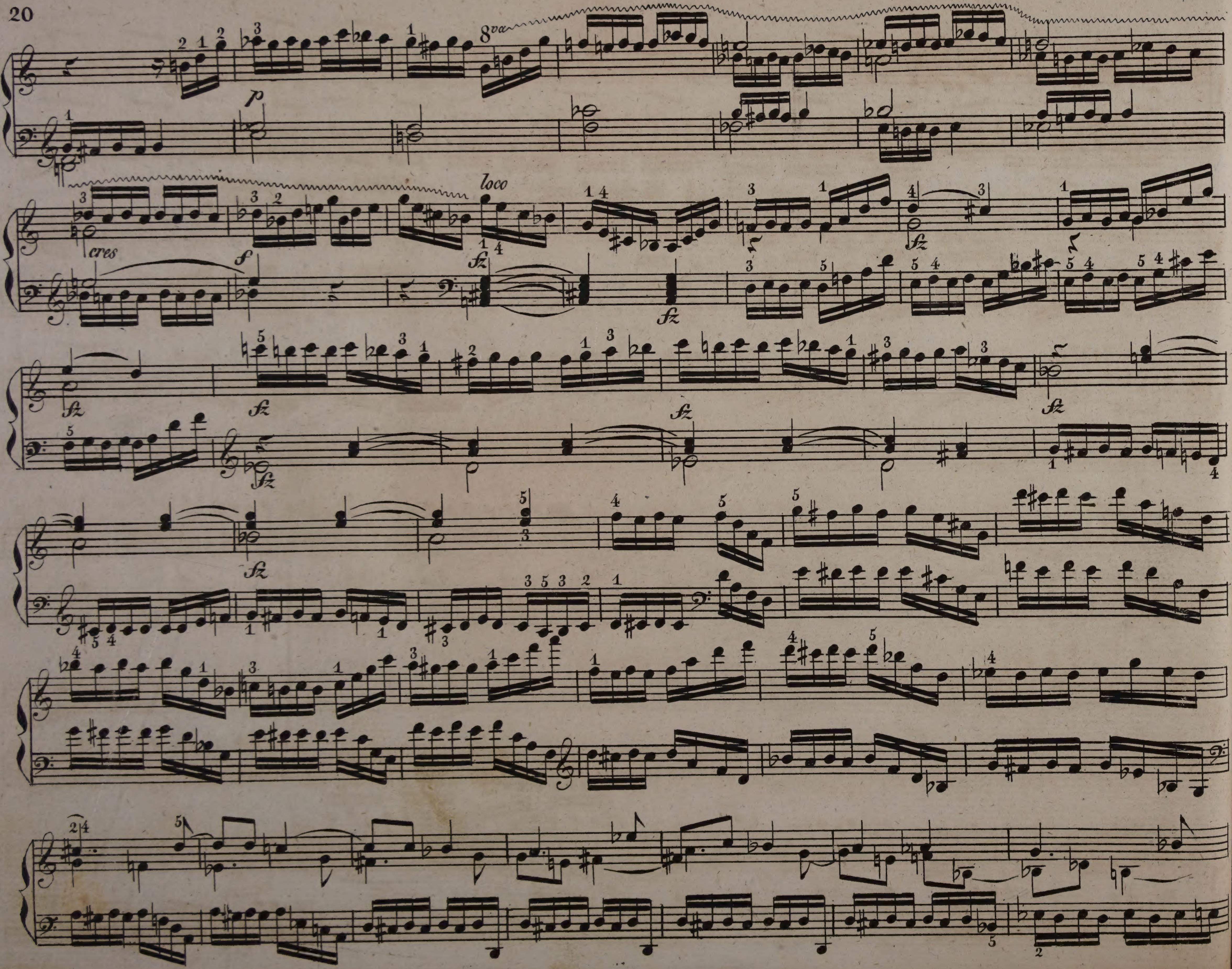

sfz
sfz sempre legato
dol
cres
più f

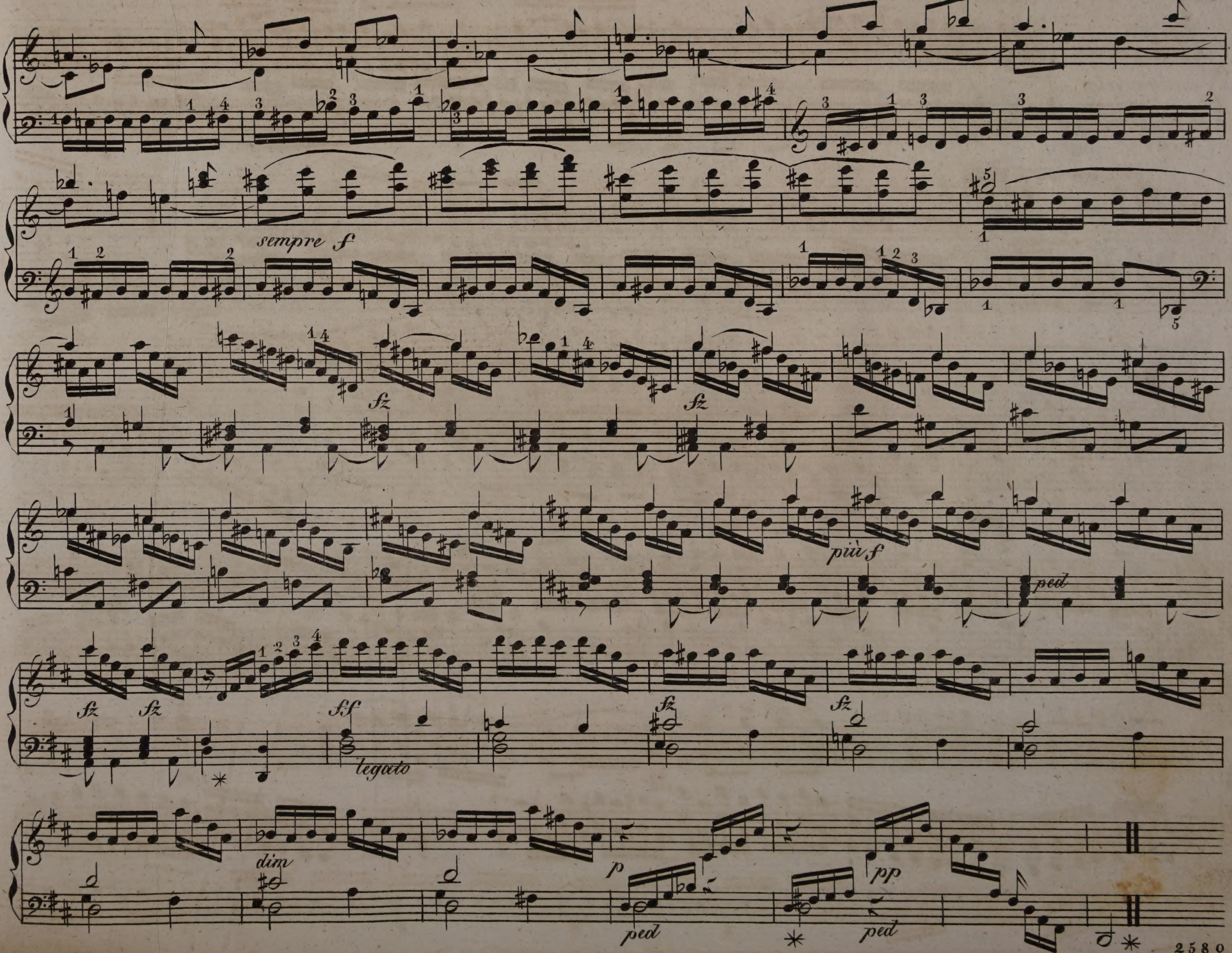

8va
loco
sfz
ped
dim
p
cres
f
più f
ff

Ex. 7

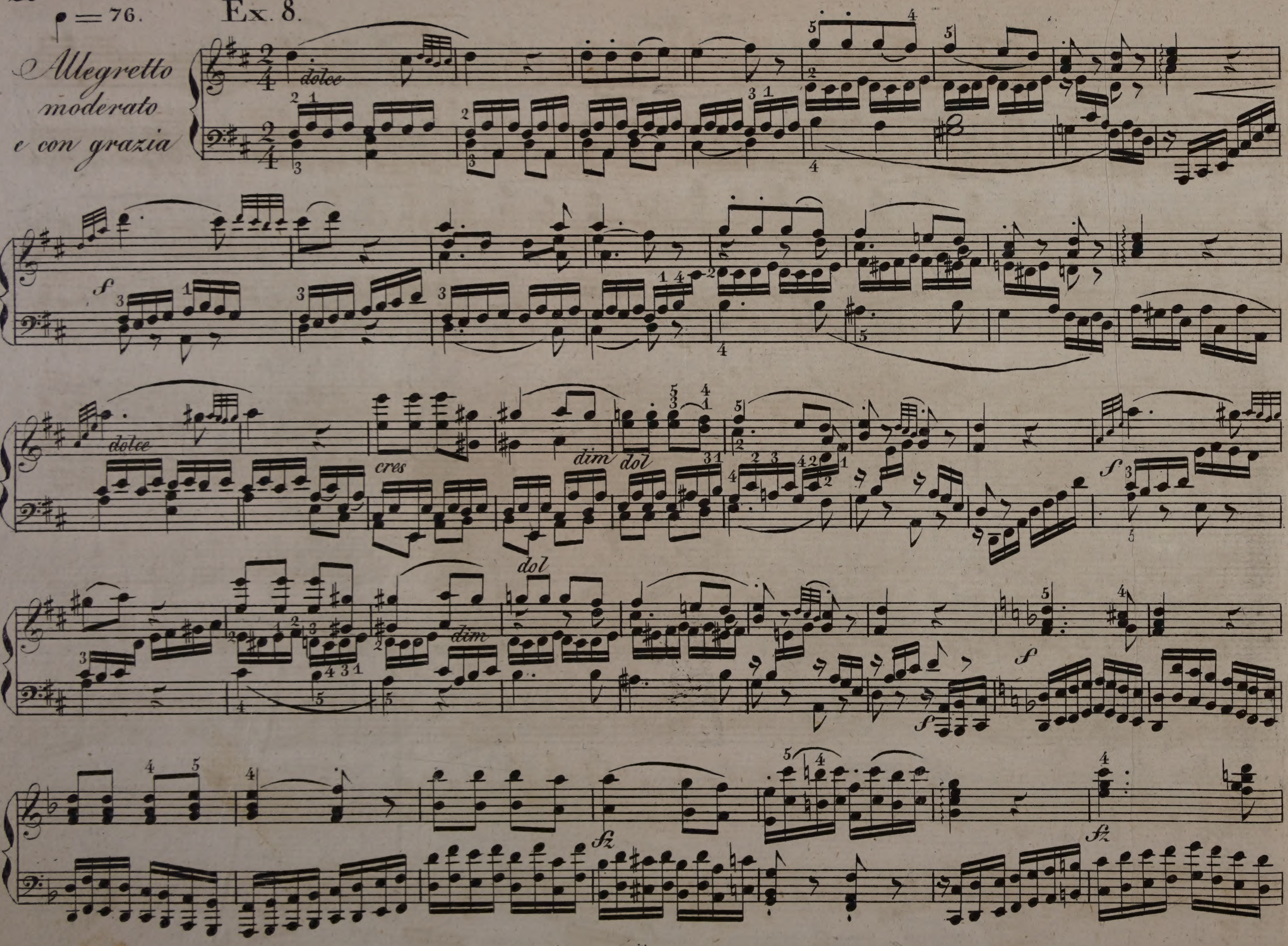


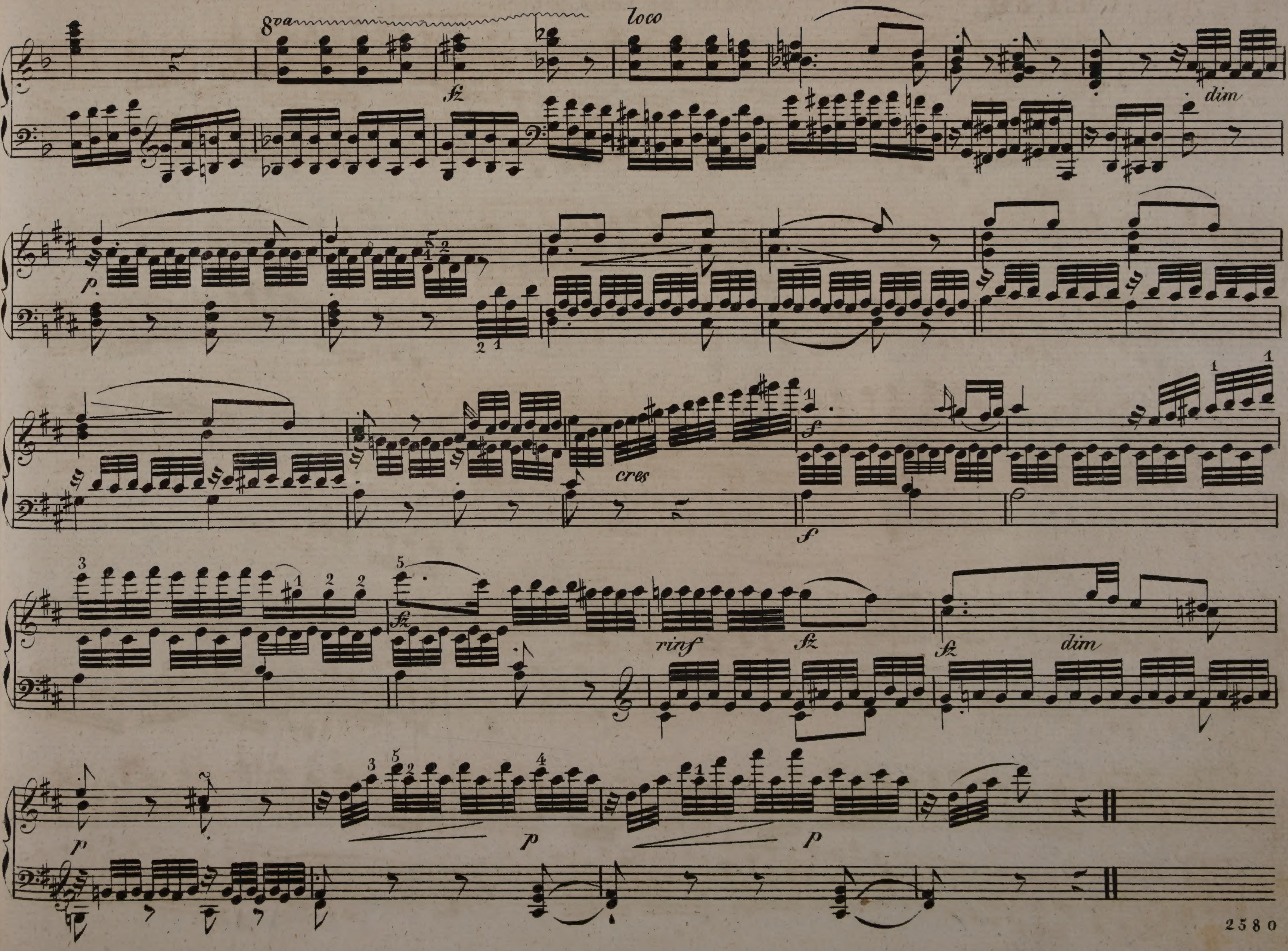

8va
sfz
ped
loco
legato
sfz
ff


p
8va
cres
f
fz
loco
fz
fz
fz
fz
fz
fz
fz
fz
fz

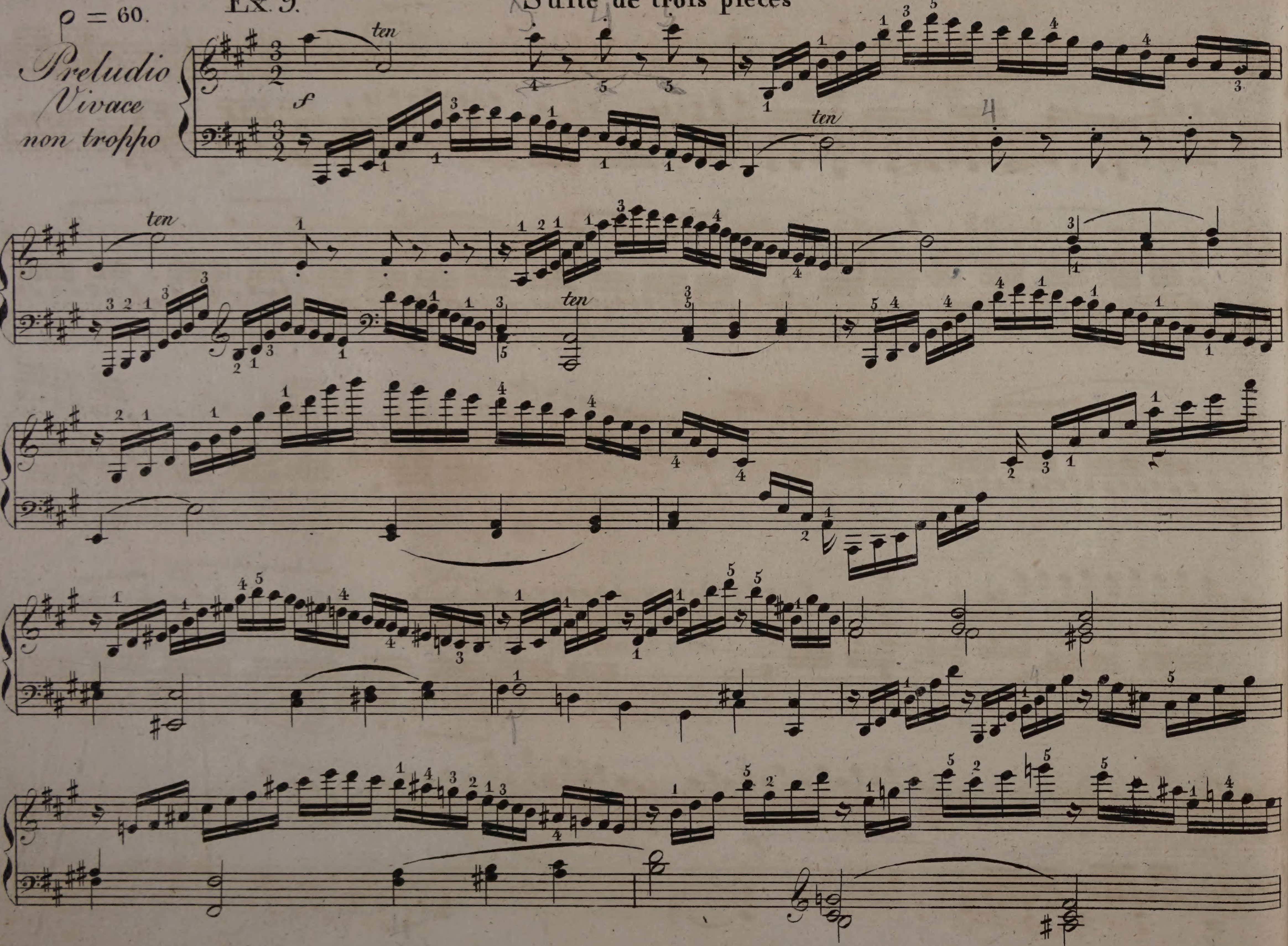

sempre f
fz
fz
più f
ped
fz
fz
ff
legato
fz
fz
dim
p
pp
ped
ped

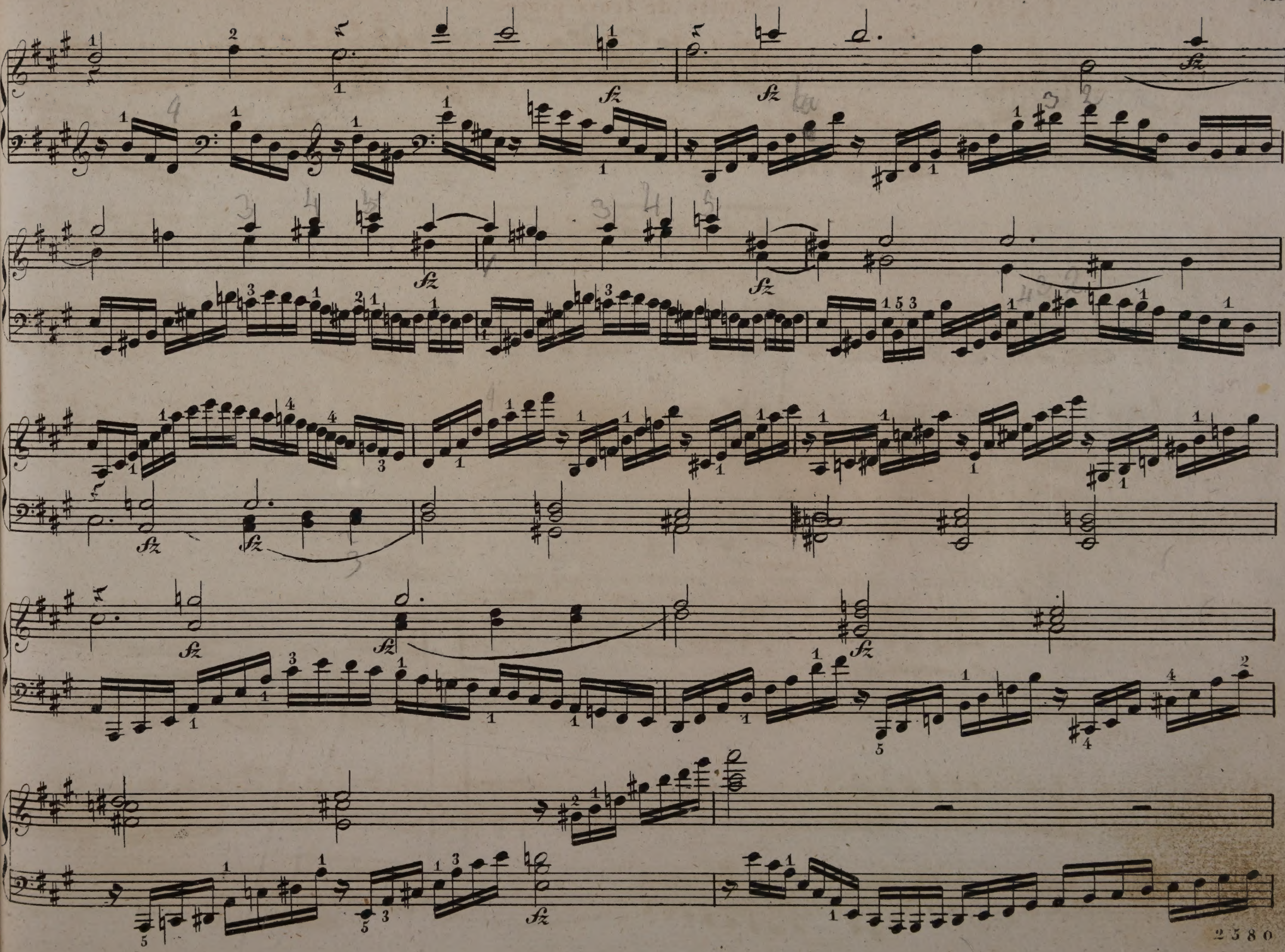
## Ex. 8.

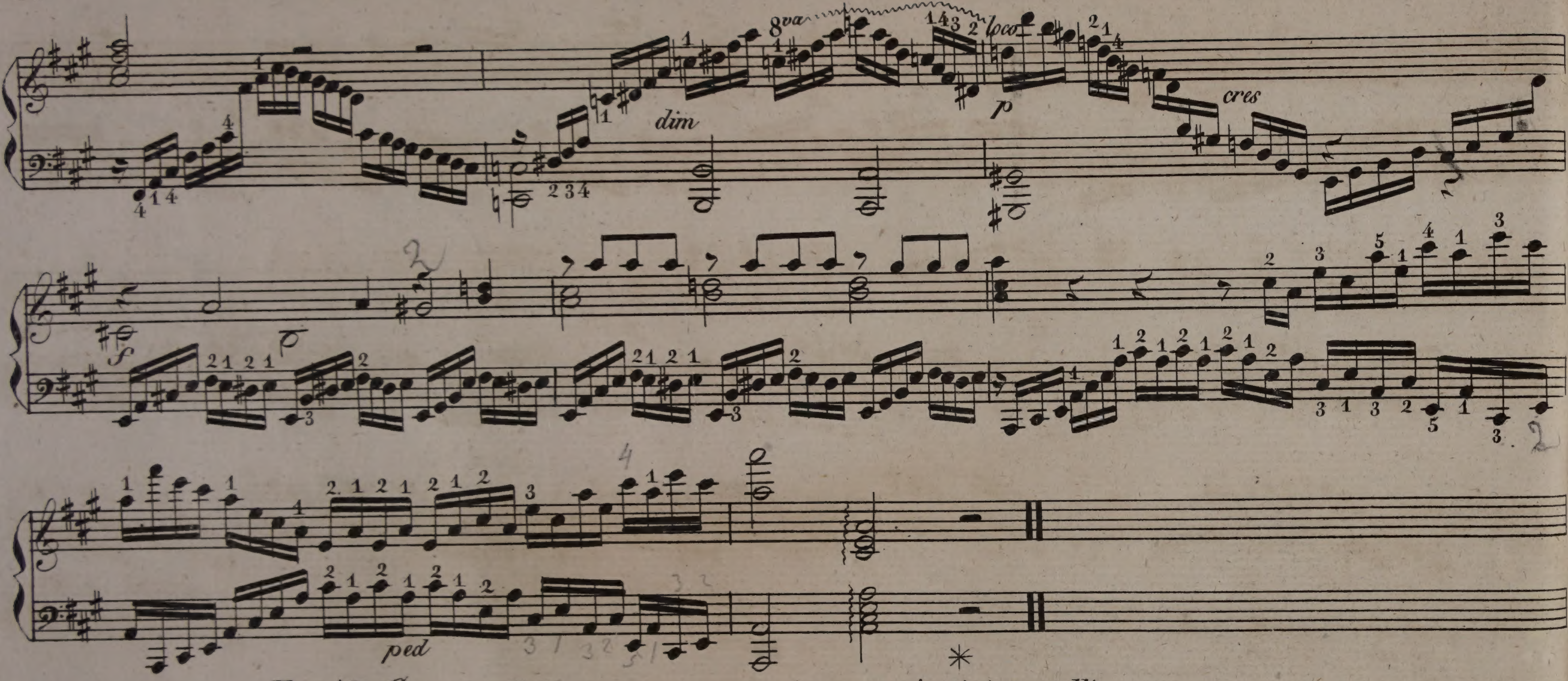

♩ = 76.
Allegretto moderato e con grazia
dolce
f
dolce
cres
dim
dol
f
dol
dim
f
f
fz
fz


8va
loco
fz
dim
p
cres
f
rinf
fz
dim
p
p
p

## Ex. 9. Suite de trois pieces



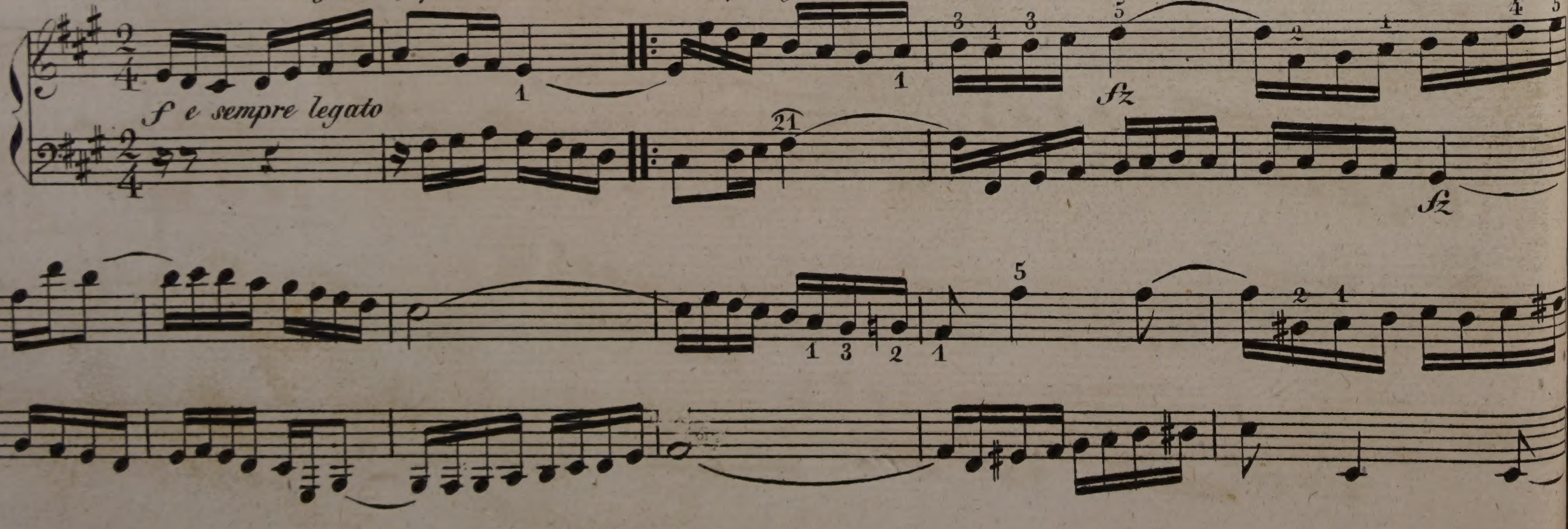


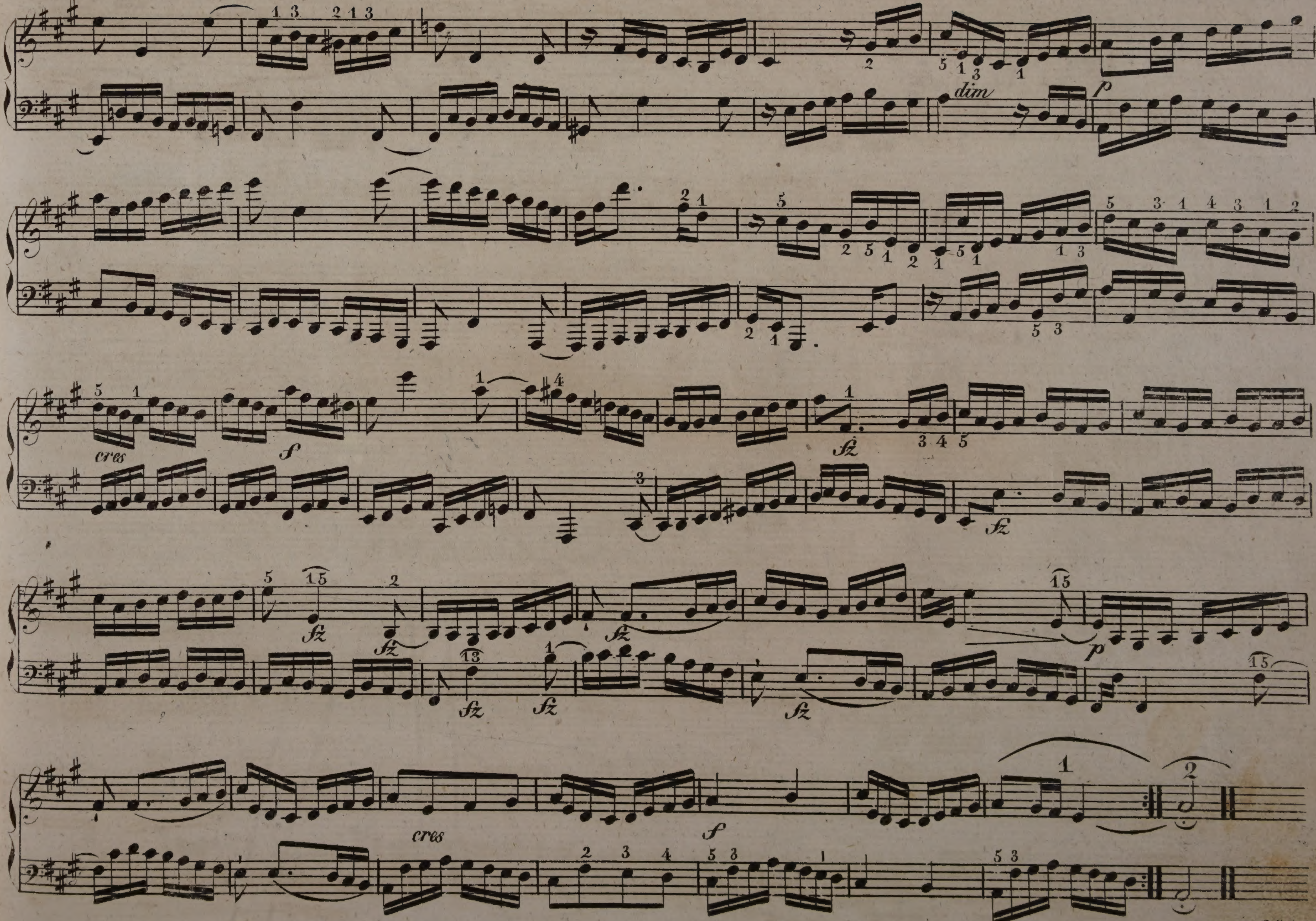



Ex. 10 *Canone infinito, per moto contrario, e per giusti intervalli.*

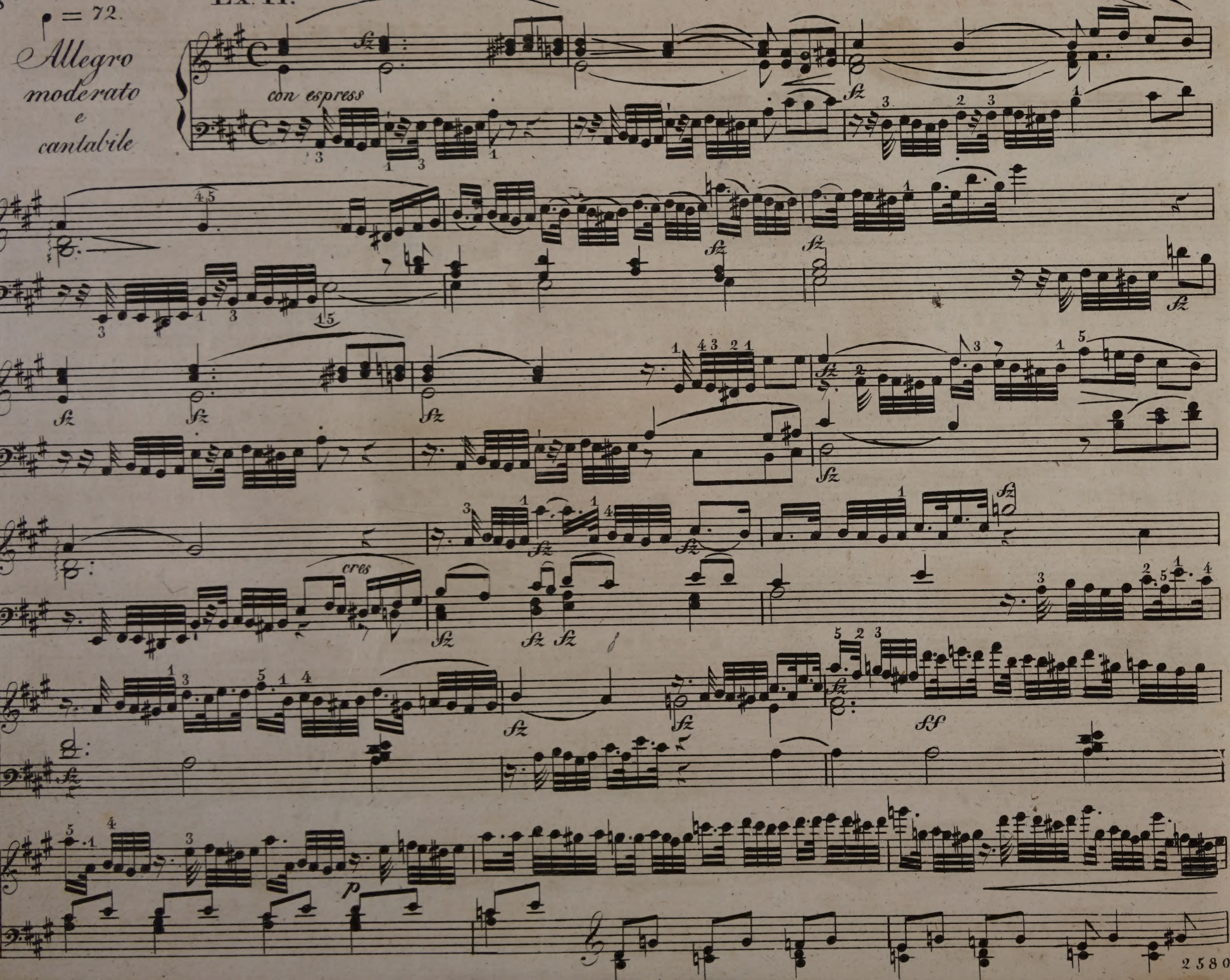
♩ = 88.

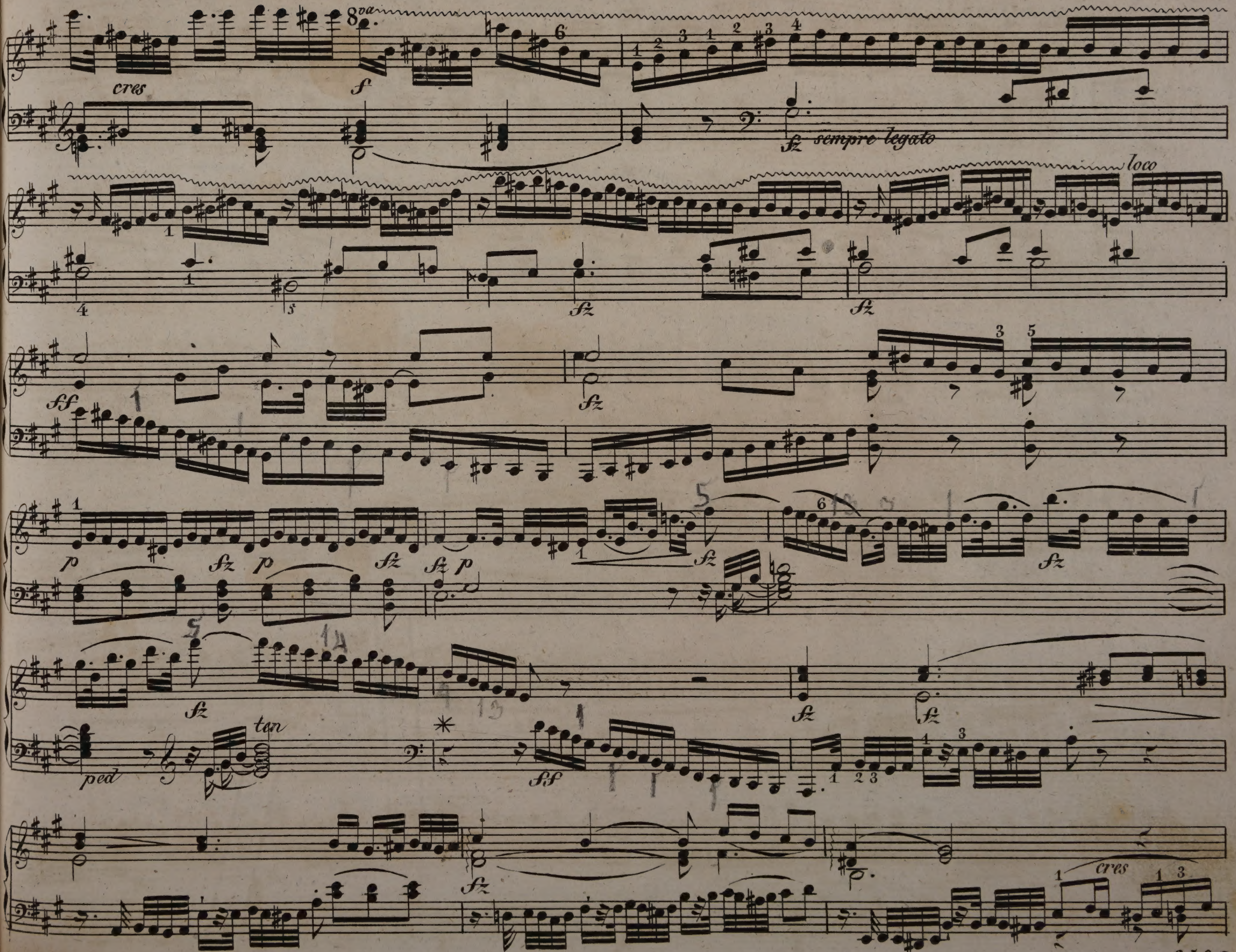
*Allegro moderato.*

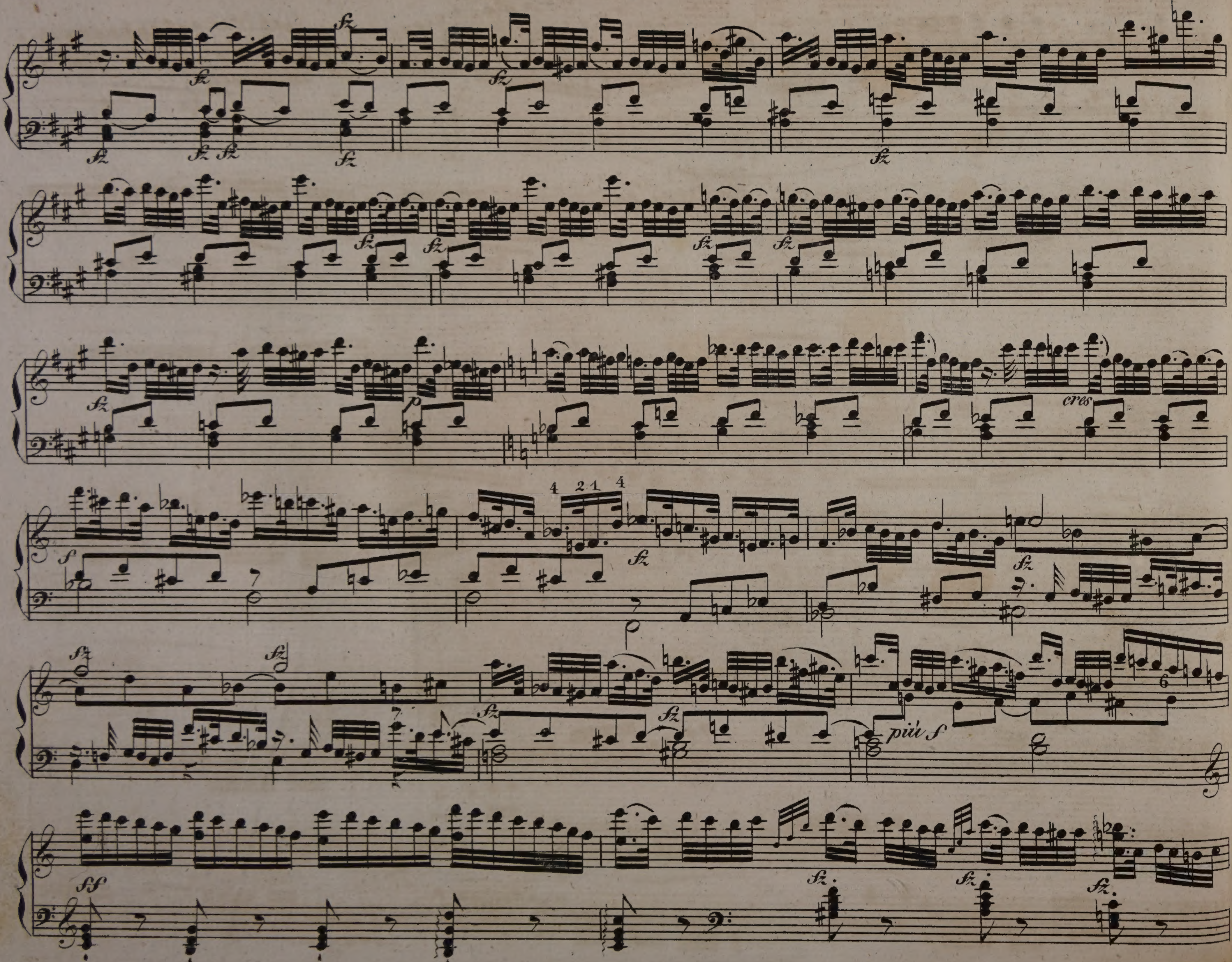


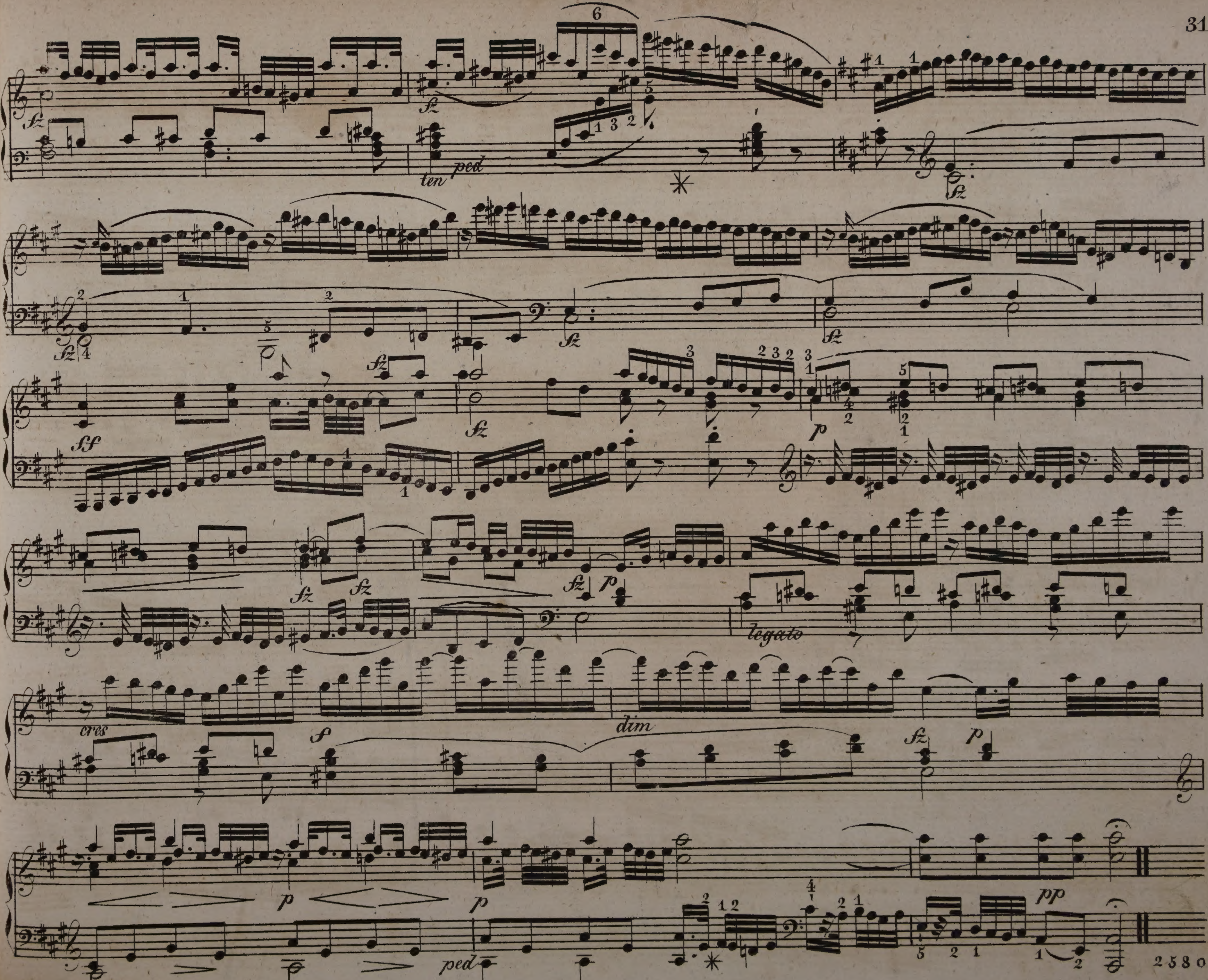

dim
p
cres
f
fz
p
cres
f

## Ex. 11.

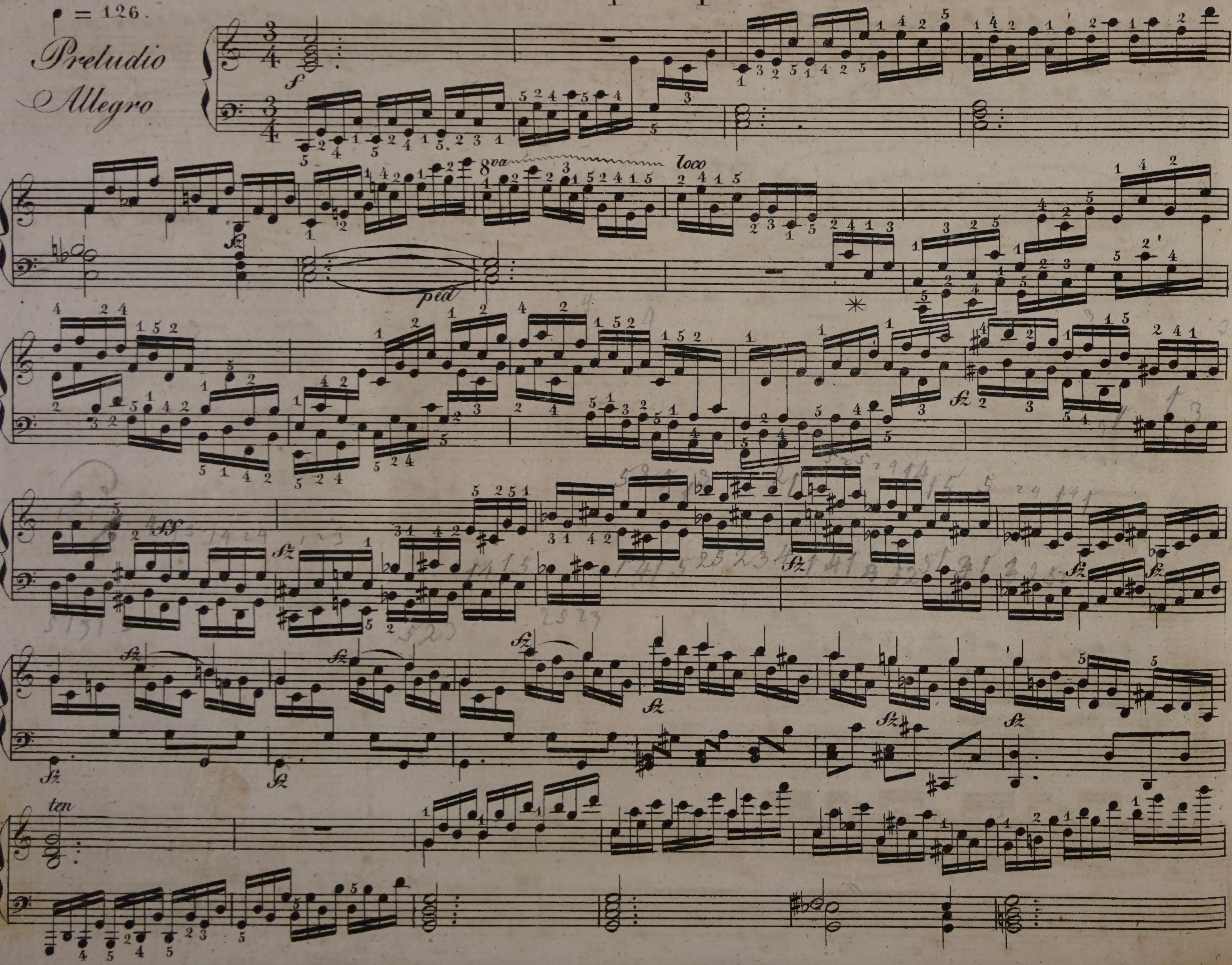


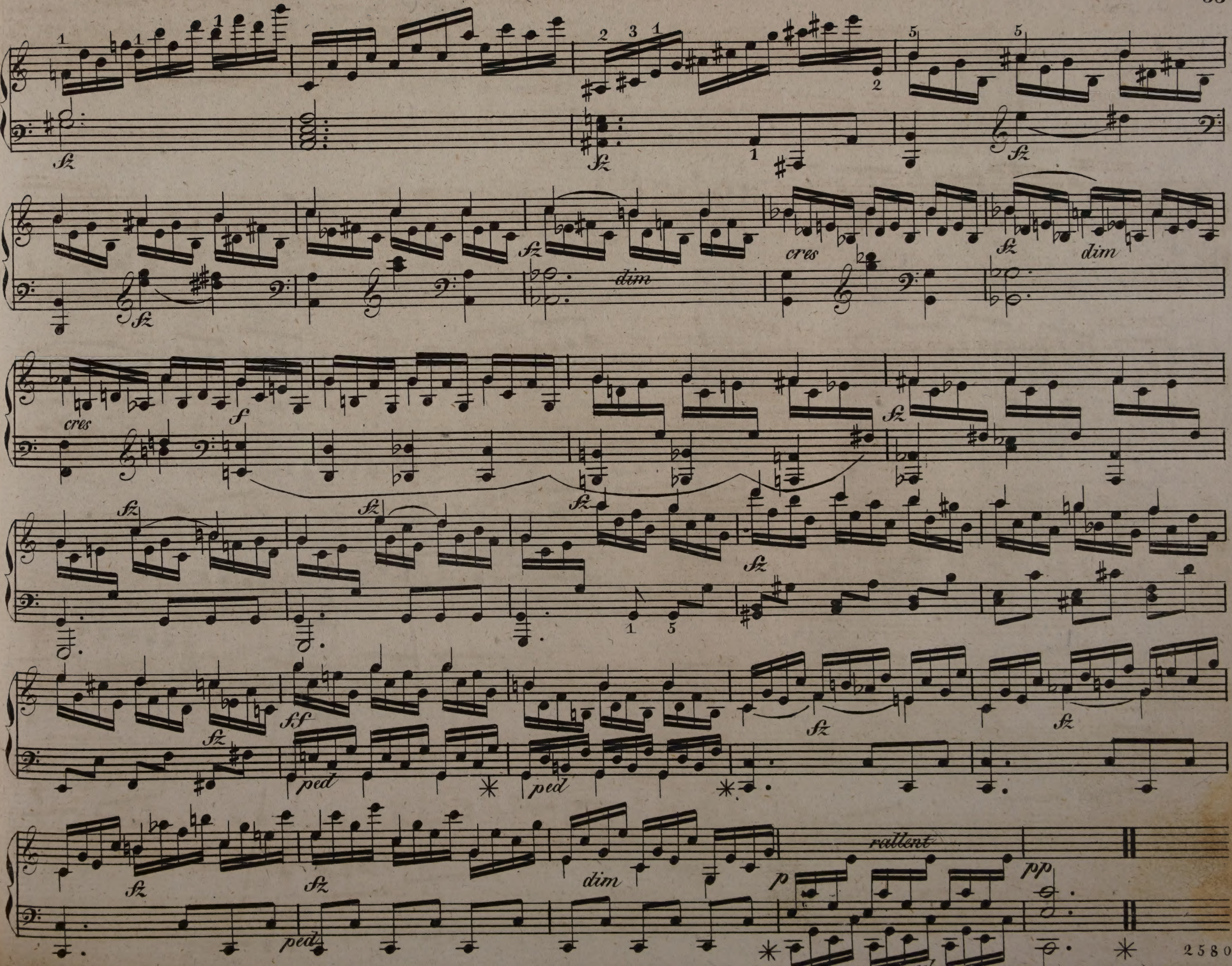

cres
8va
f
sempre legato
loco
ff
fz
p
ten
ped
ff
cres


fz
p
cres
f
più f
ff


ten
ped
legato
cres
dim
ped
pp

Ex. 12. Suite de quatre pieces.



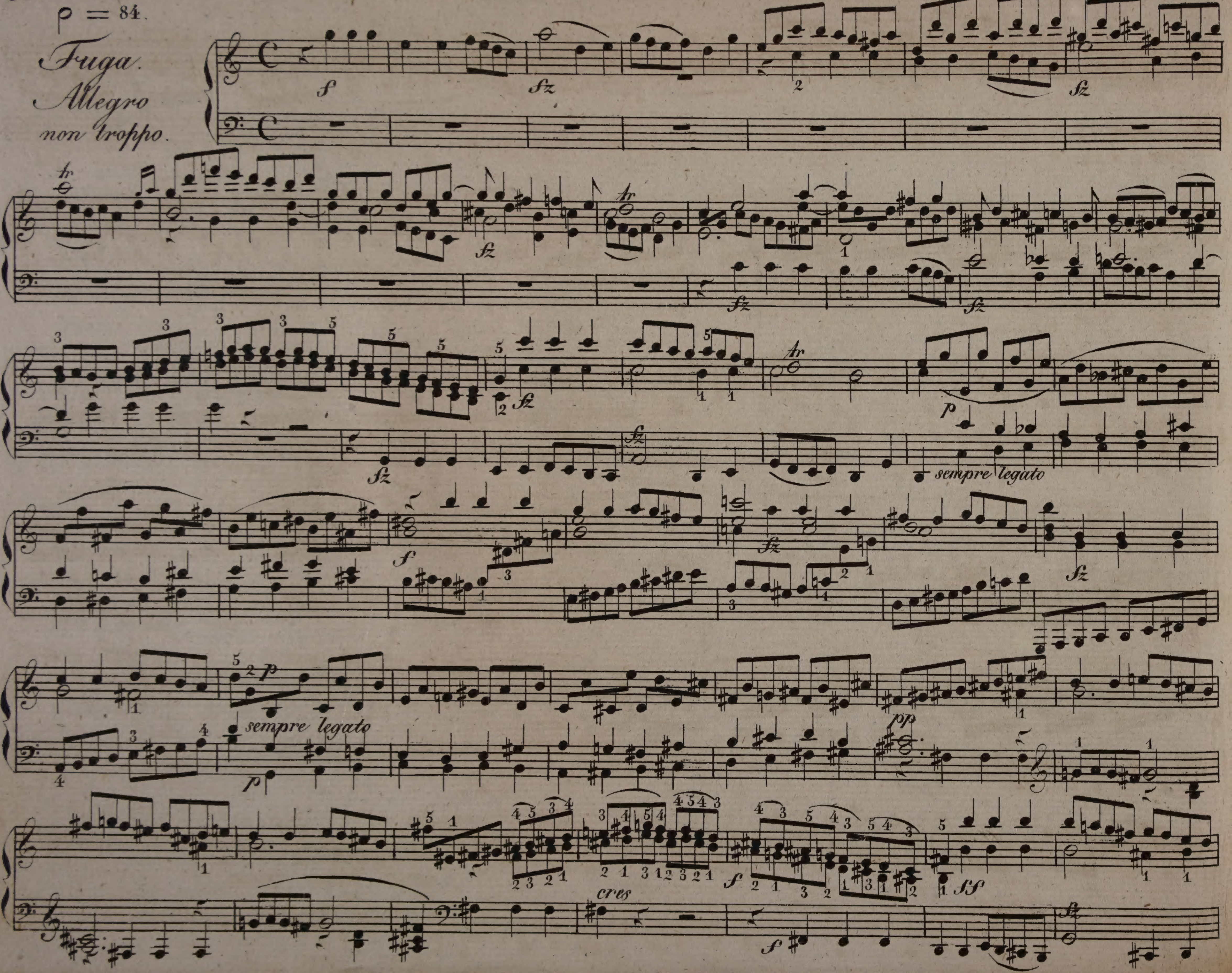


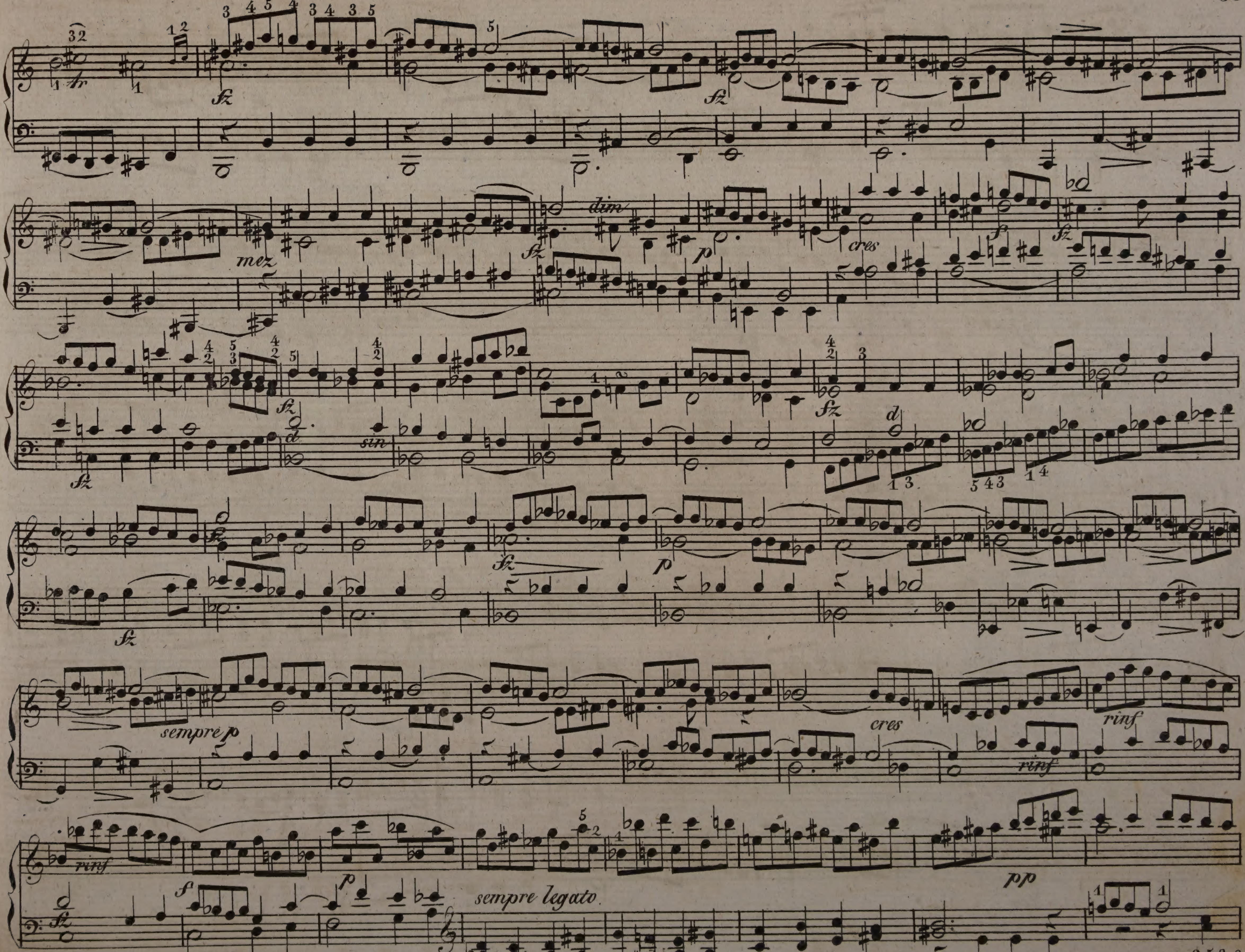
fz
cres
dim
f
ff
ped
rallent
p
pp

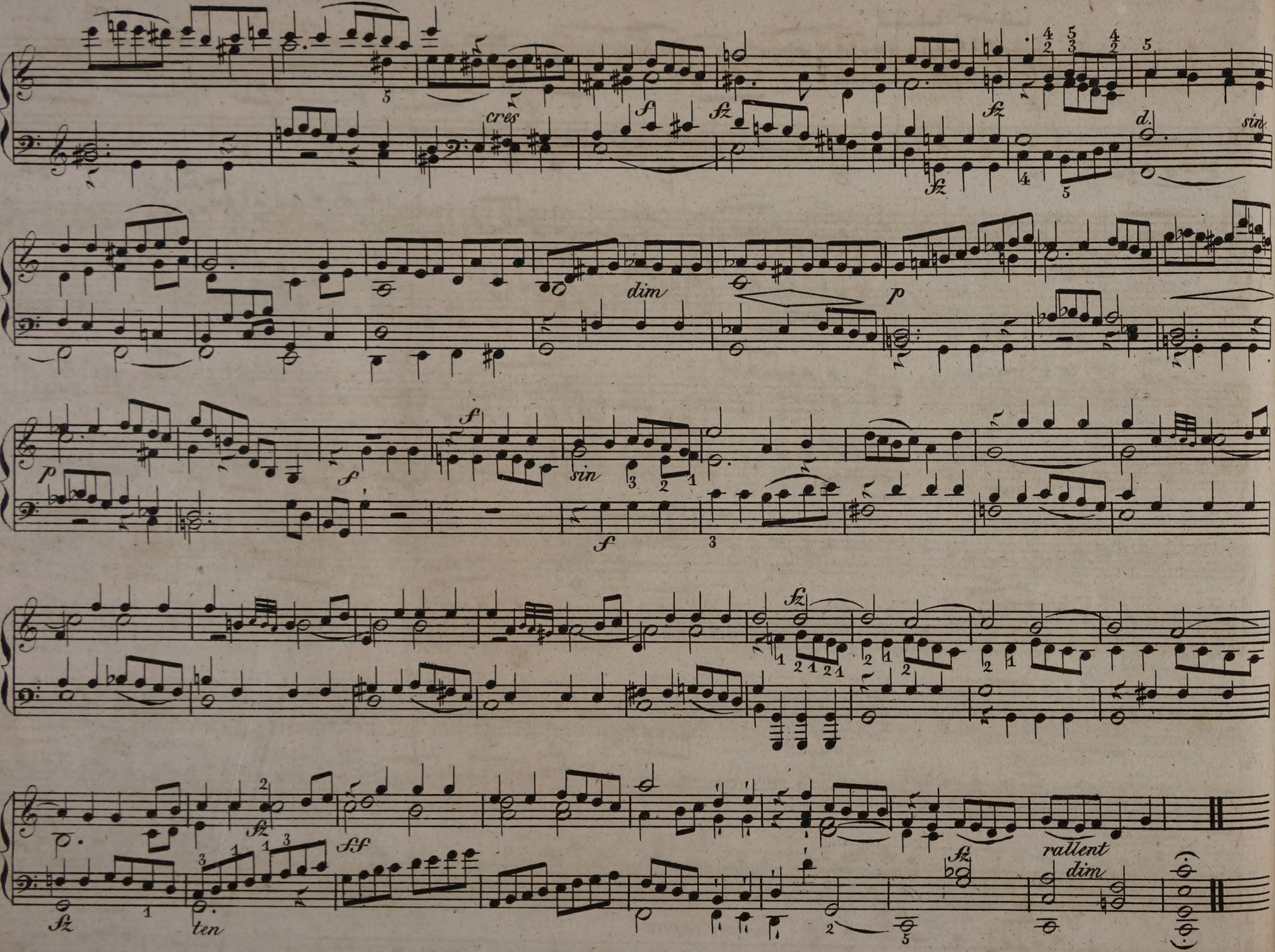
Ex. 13. *Zuerst in L[illegible] 1780 gedruckt, und hier mit Verbesserungen vom Verfasser.*

𝅗𝅥 = 84.

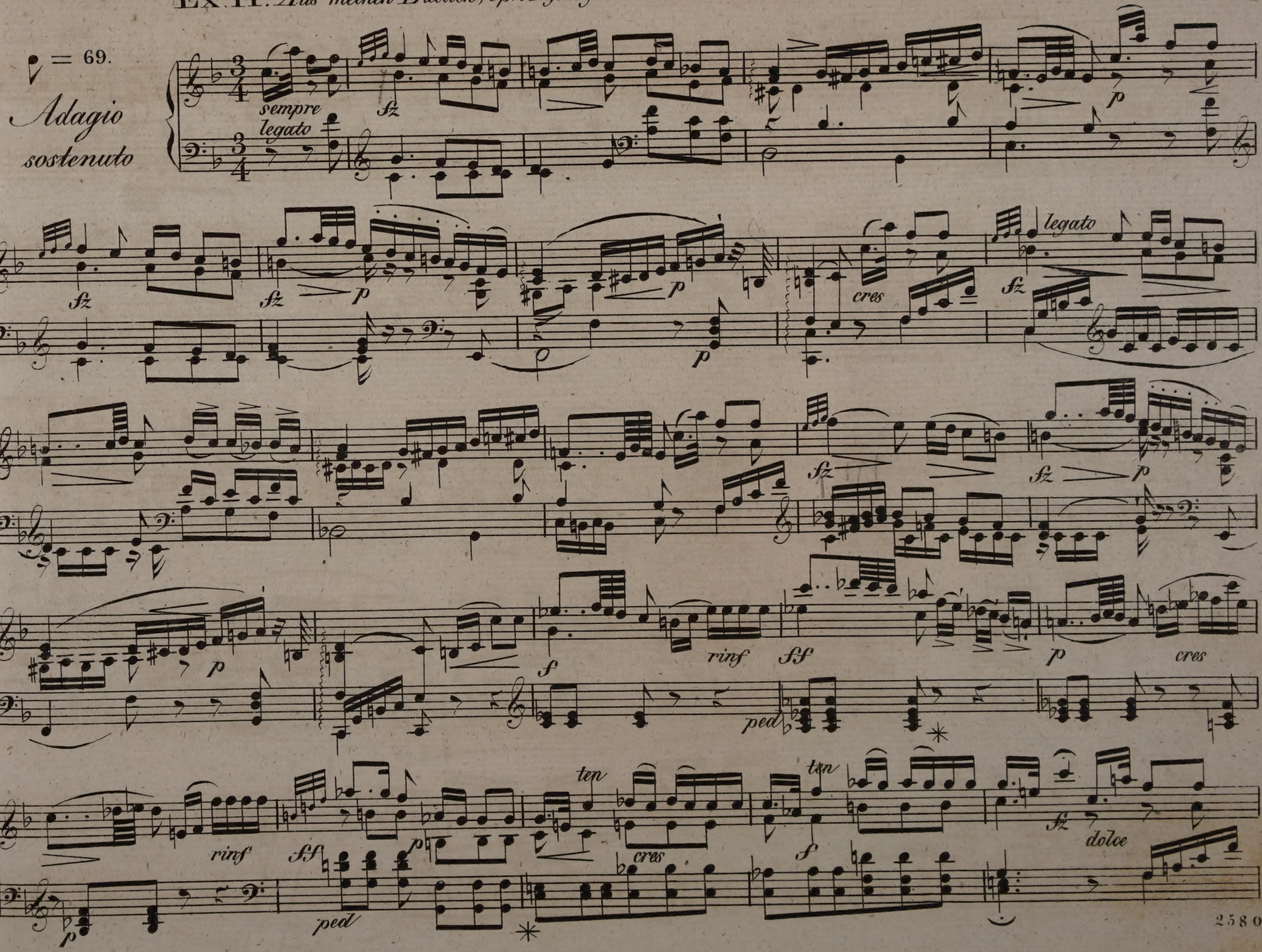
*Fuga.*
*Allegro non troppo.*

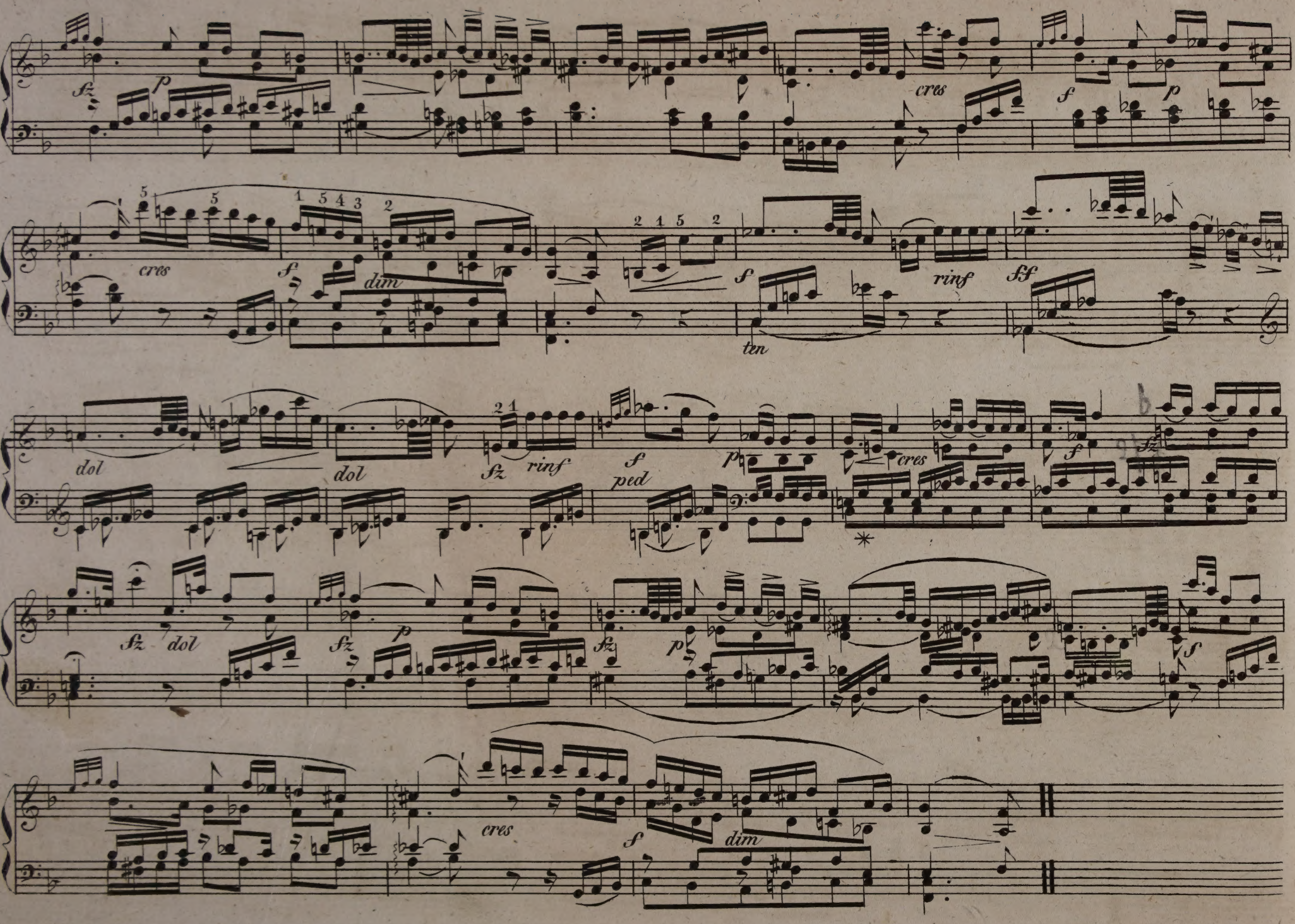



dim
mez
cres
sin
sempre p
cres
rinf
sempre legato
pp

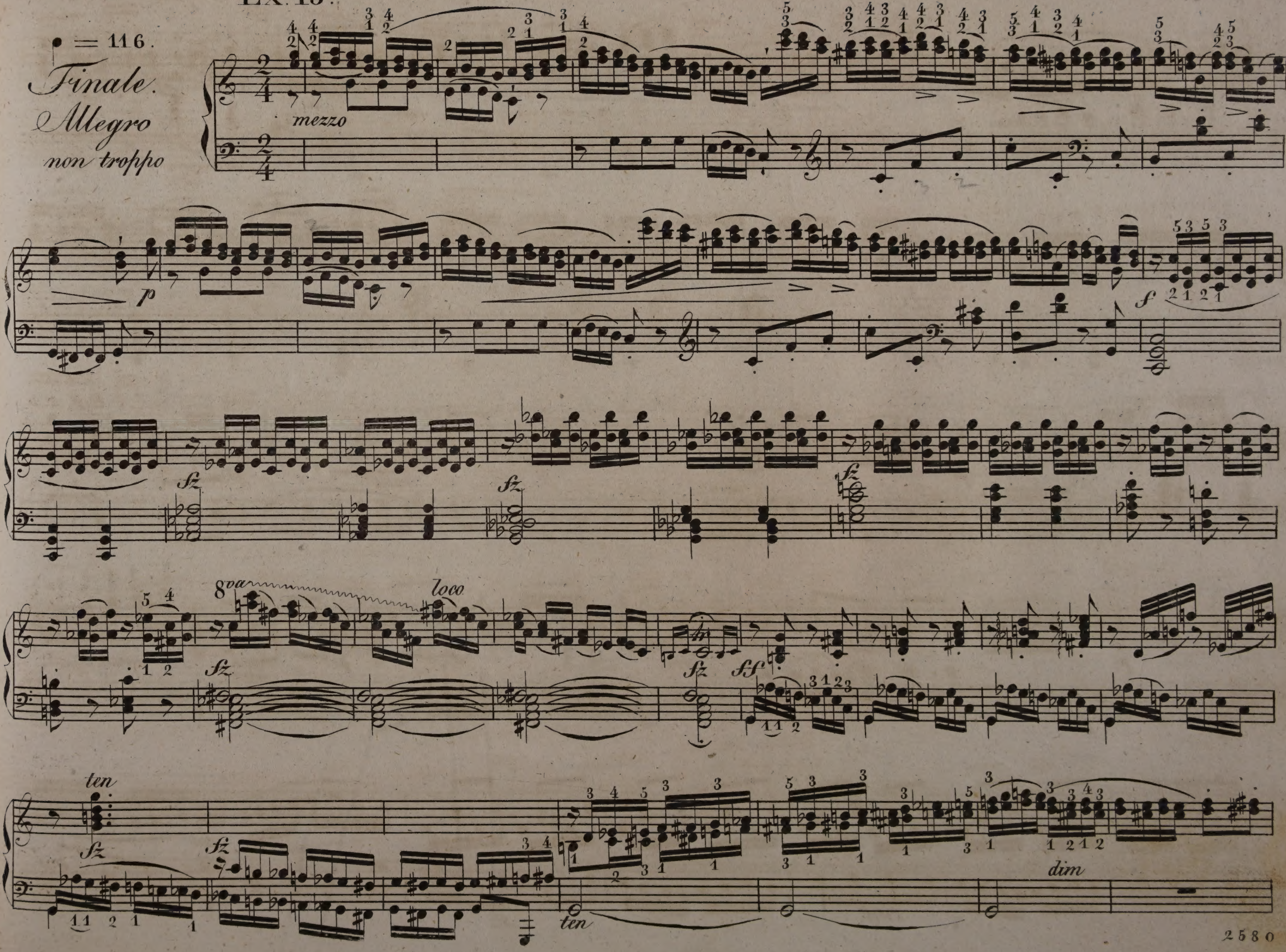

cres
dim
p
sin
ten
rallent
dim

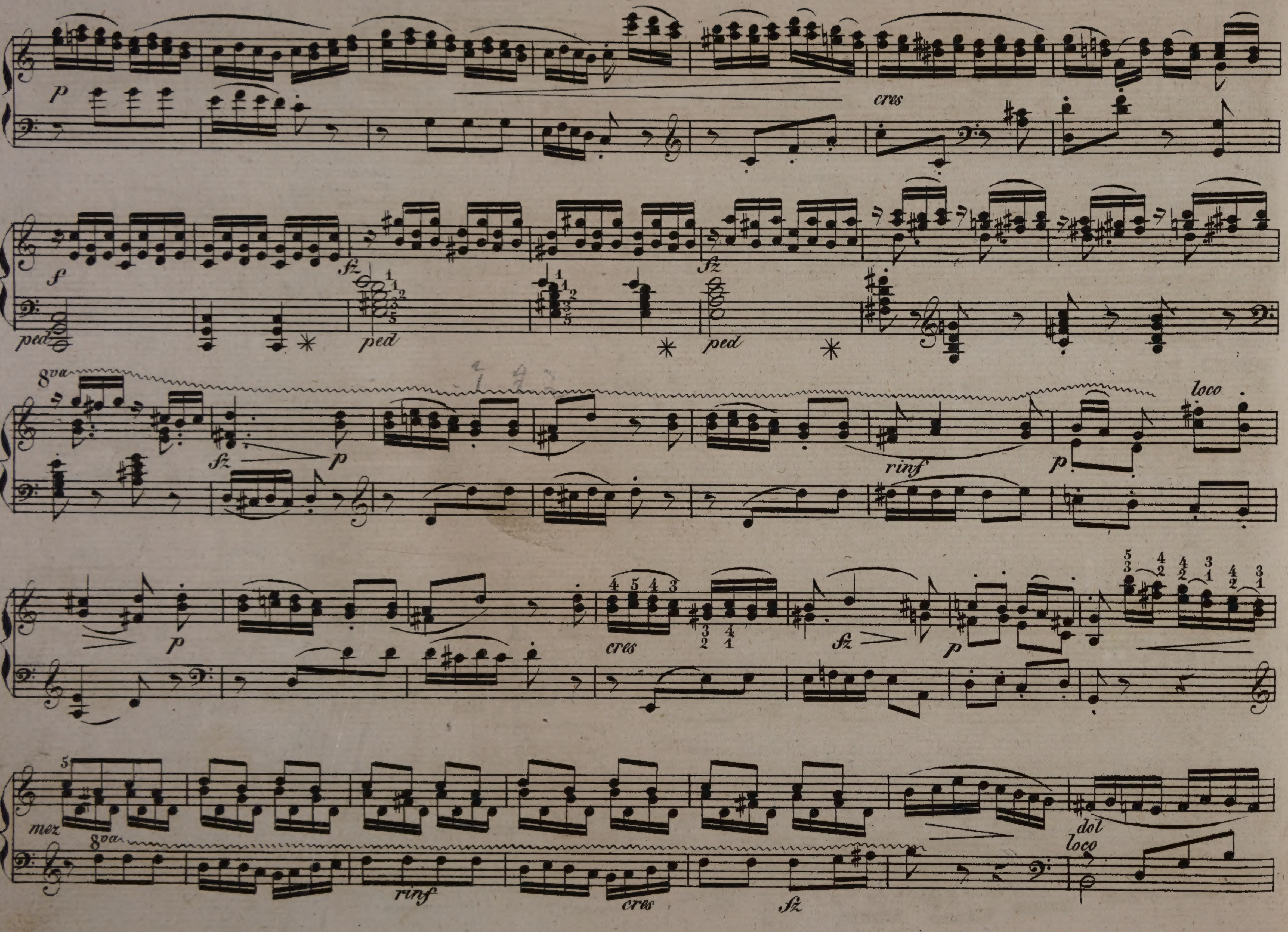
Ex. 14. *Aus meinen Duetten, Op. 14. gezogen.* —— Tulit ALTER honores. VIRG.

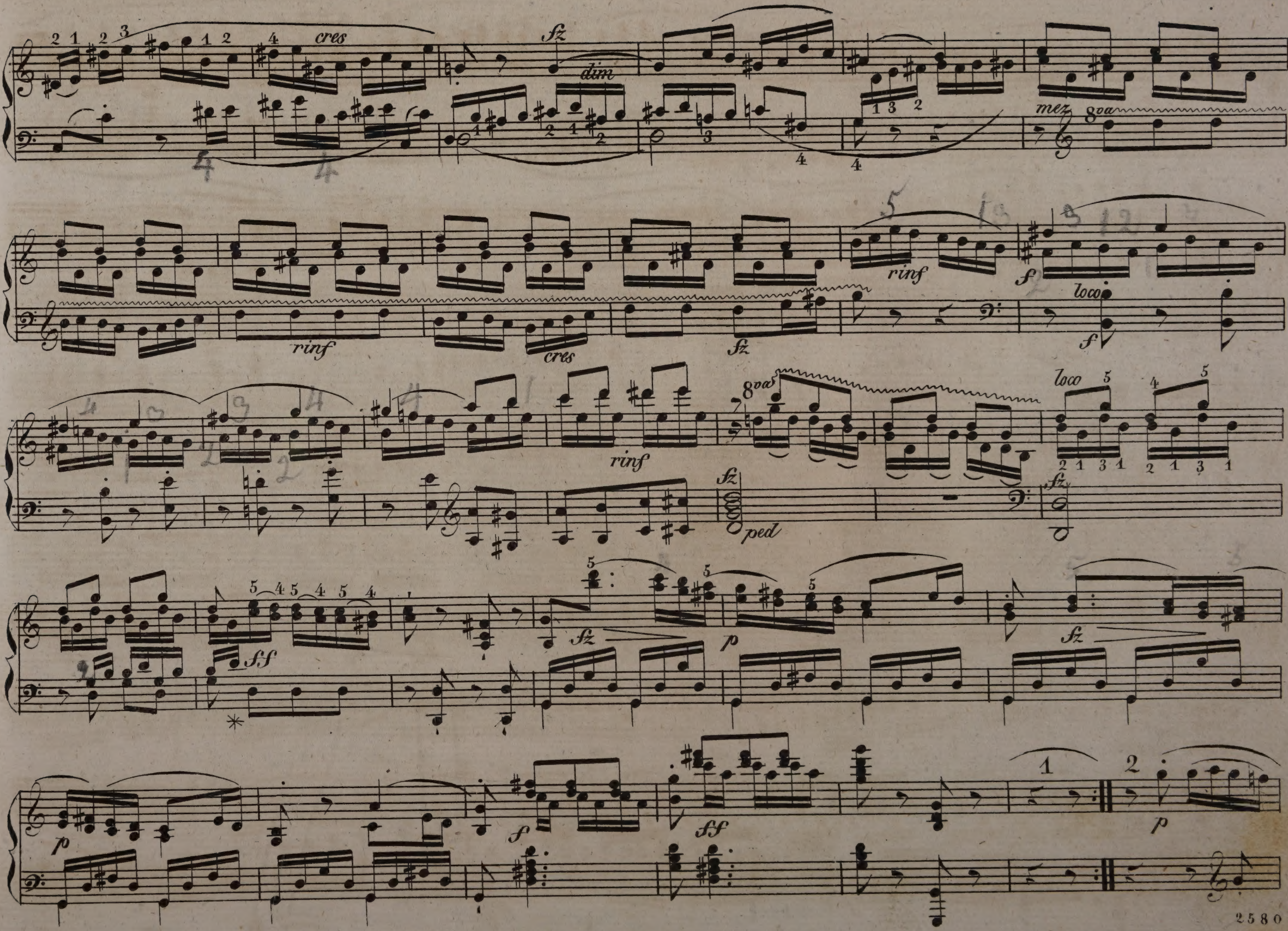


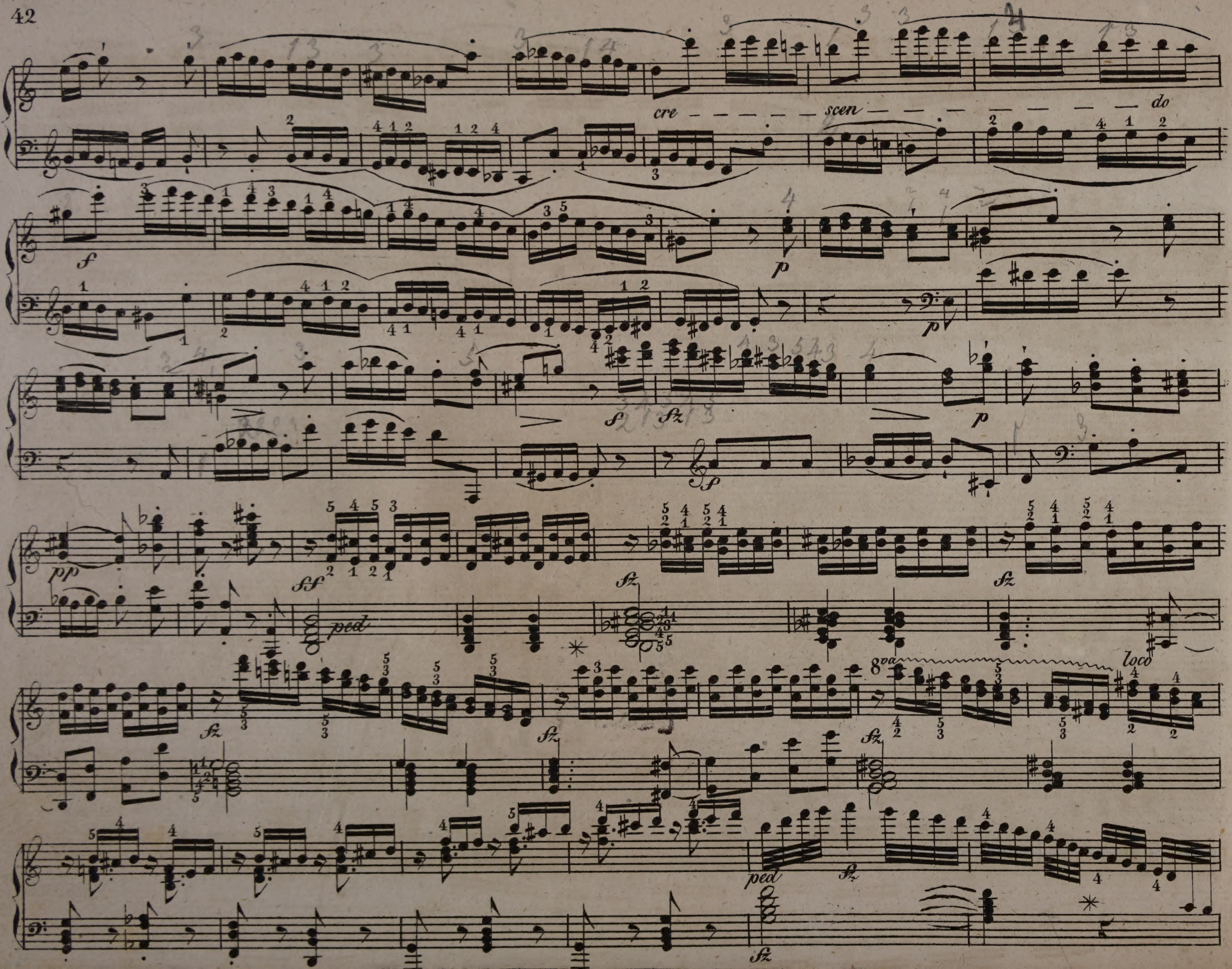

fz p
cres
f p
cres
f dim
f
rinf ff
ten
dol
dol
fz rinf
f
p ped
cres
f fz
fz dol
fz p
fz p
f
cres
f dim

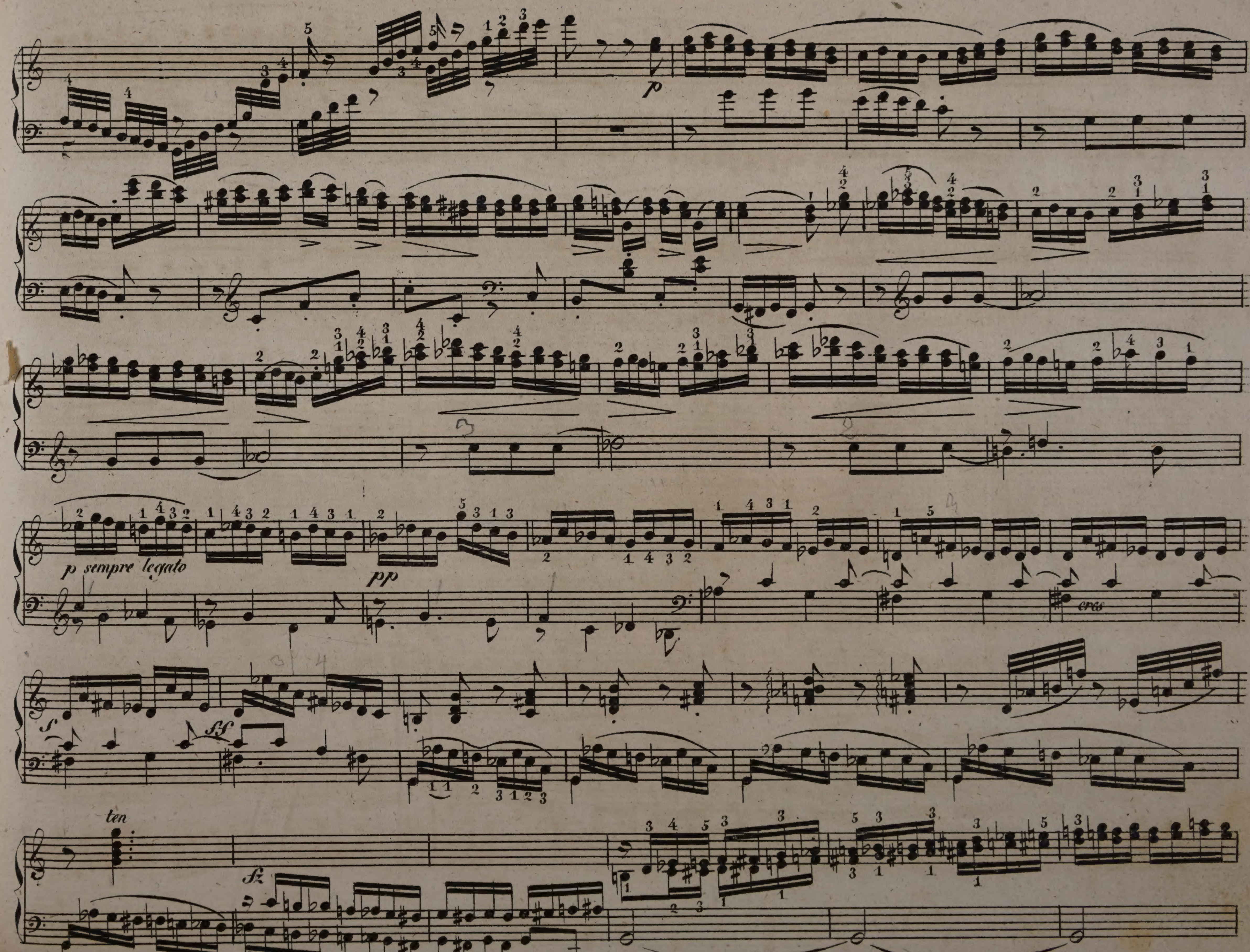
## Ex. 15.

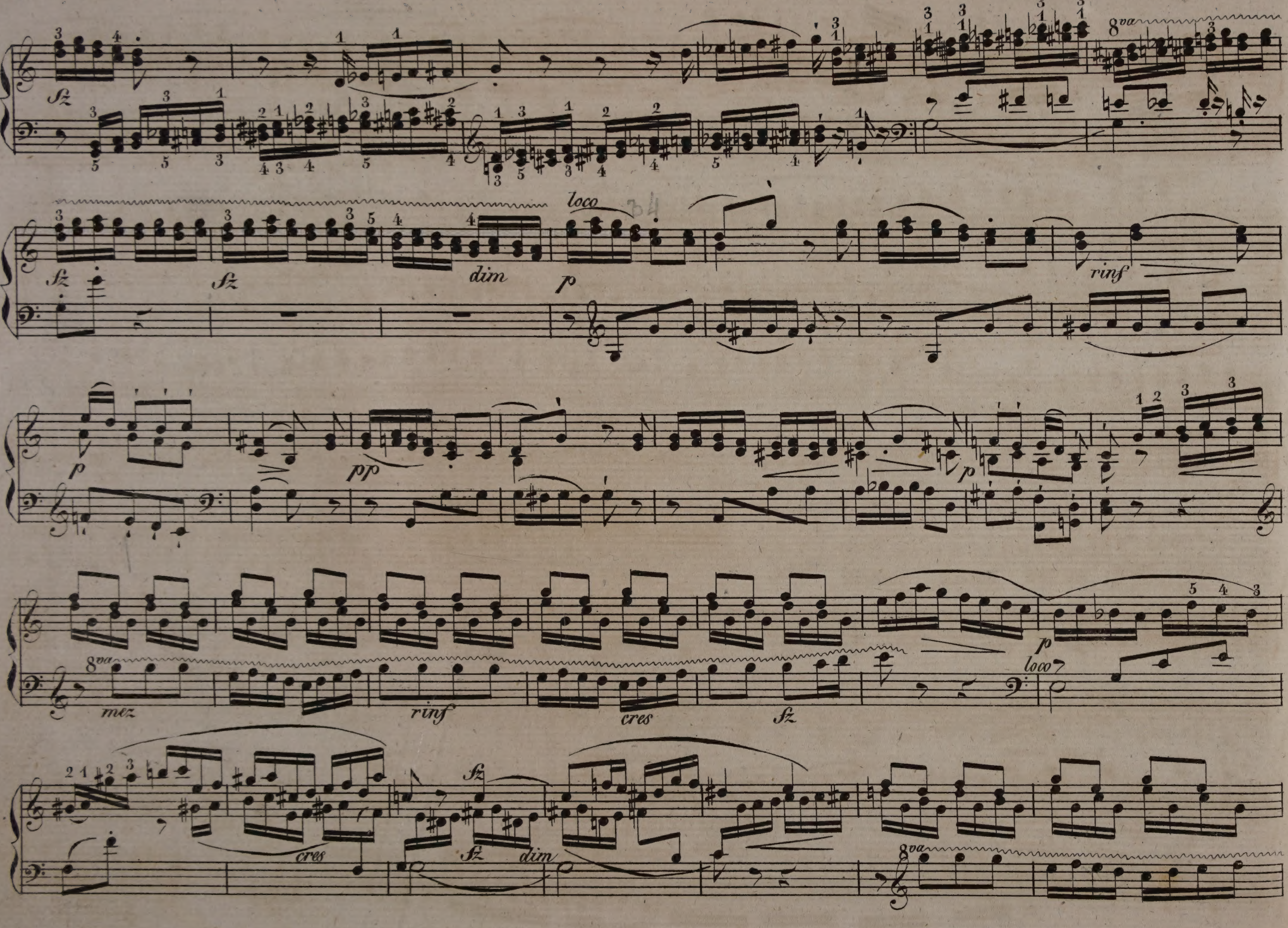


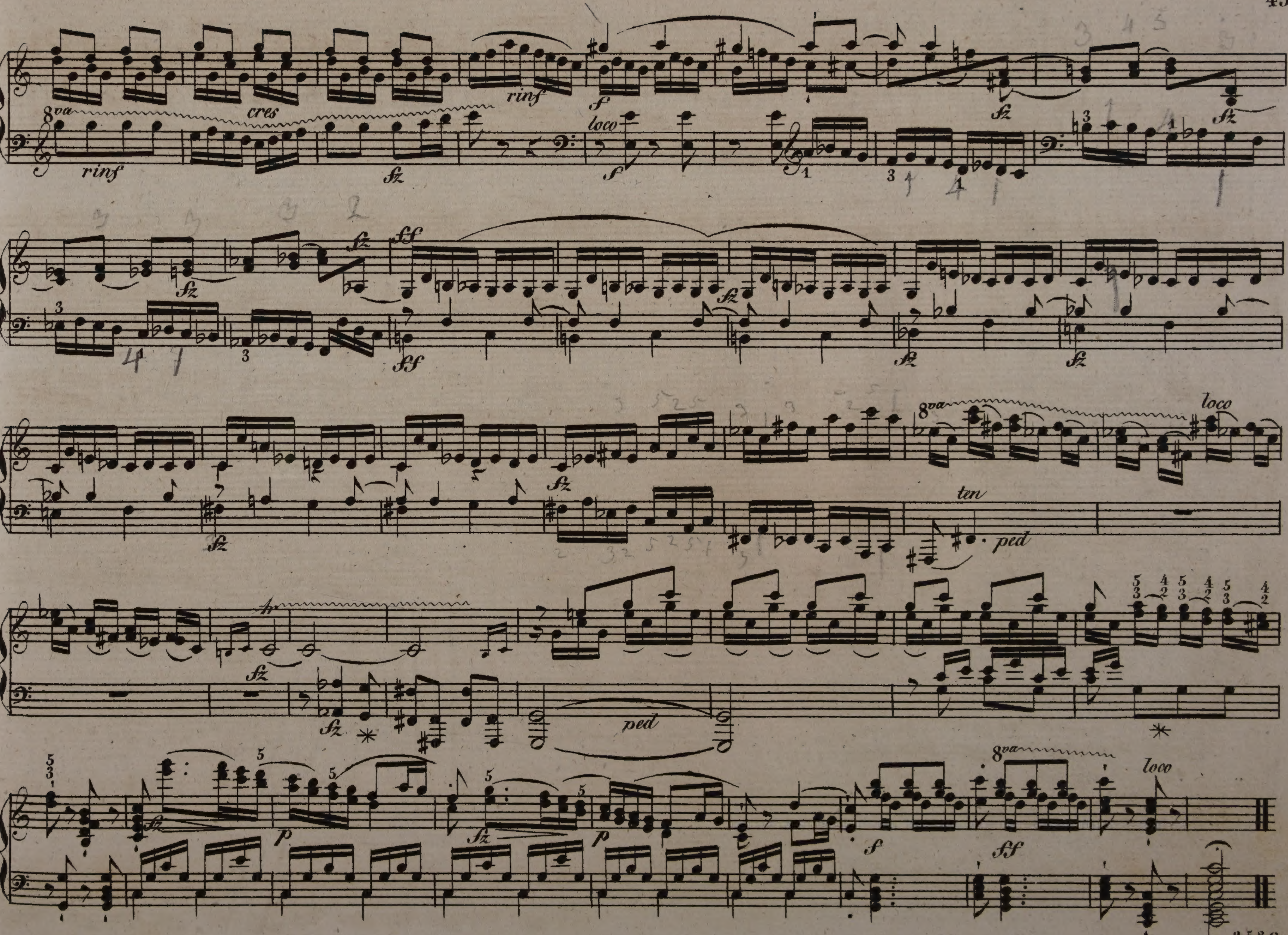

p
cres
f
ped
fz
8va
loco
rinf
mez
dol


cres
fz
dim
mez
8va
rinf
cres
fz
rinf
f
loco
rinf
8va
loco
fz
ped
ff
fz
p
fz
p
f
ff
1
2
p

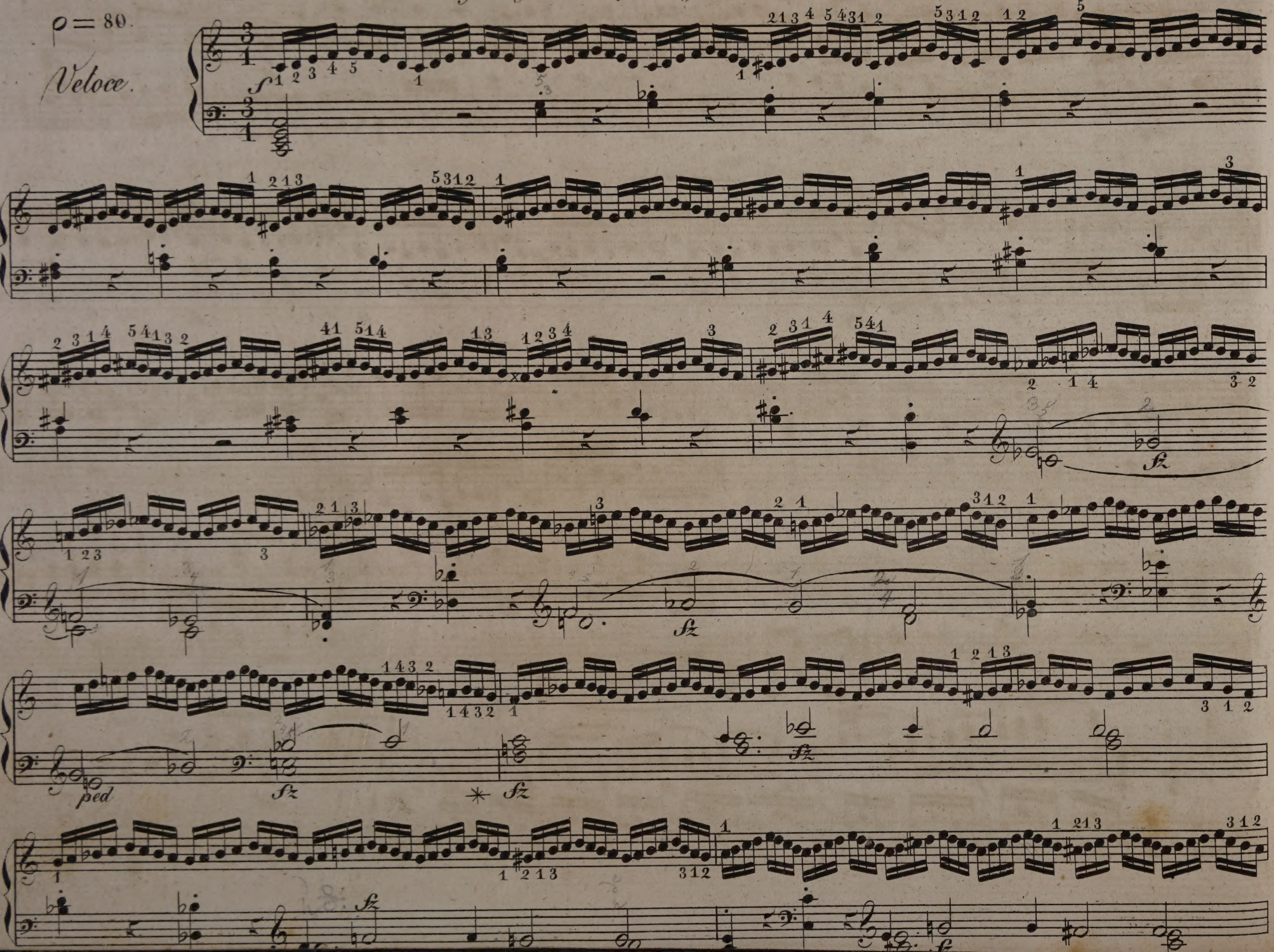

cre
scen
do
f
p
ped
8va
loco

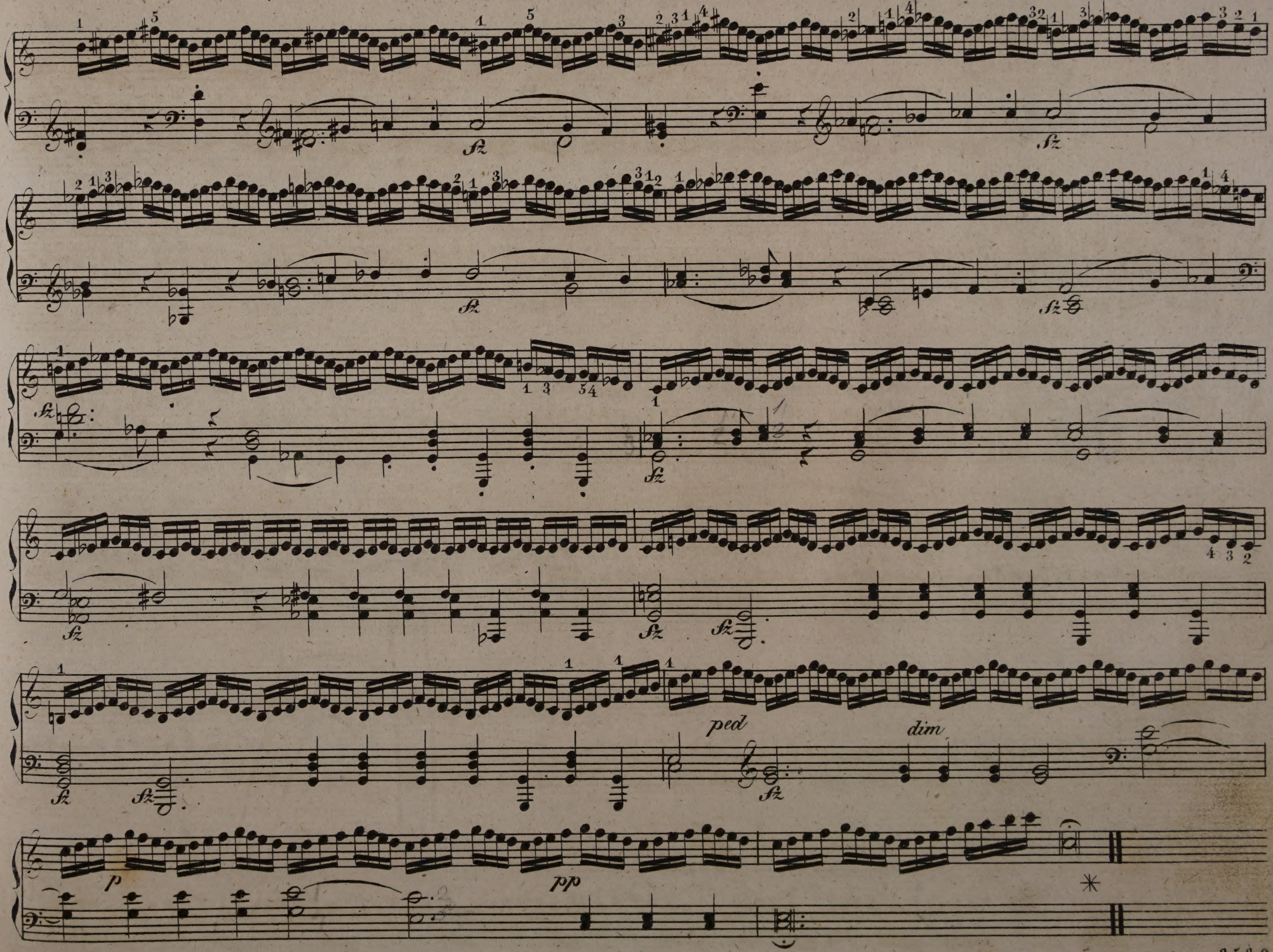

p
p sempre legato
pp
cres
sf
ff
sfz
ten


sz
8va
dim
p
loco
rinf
pp
mez
cres
fz


8va
cres
rinf
loco
f
fz
ff
ten
ped
p

## Ex. 16. *Um den Fingern gleiche Kraft zu geben.*

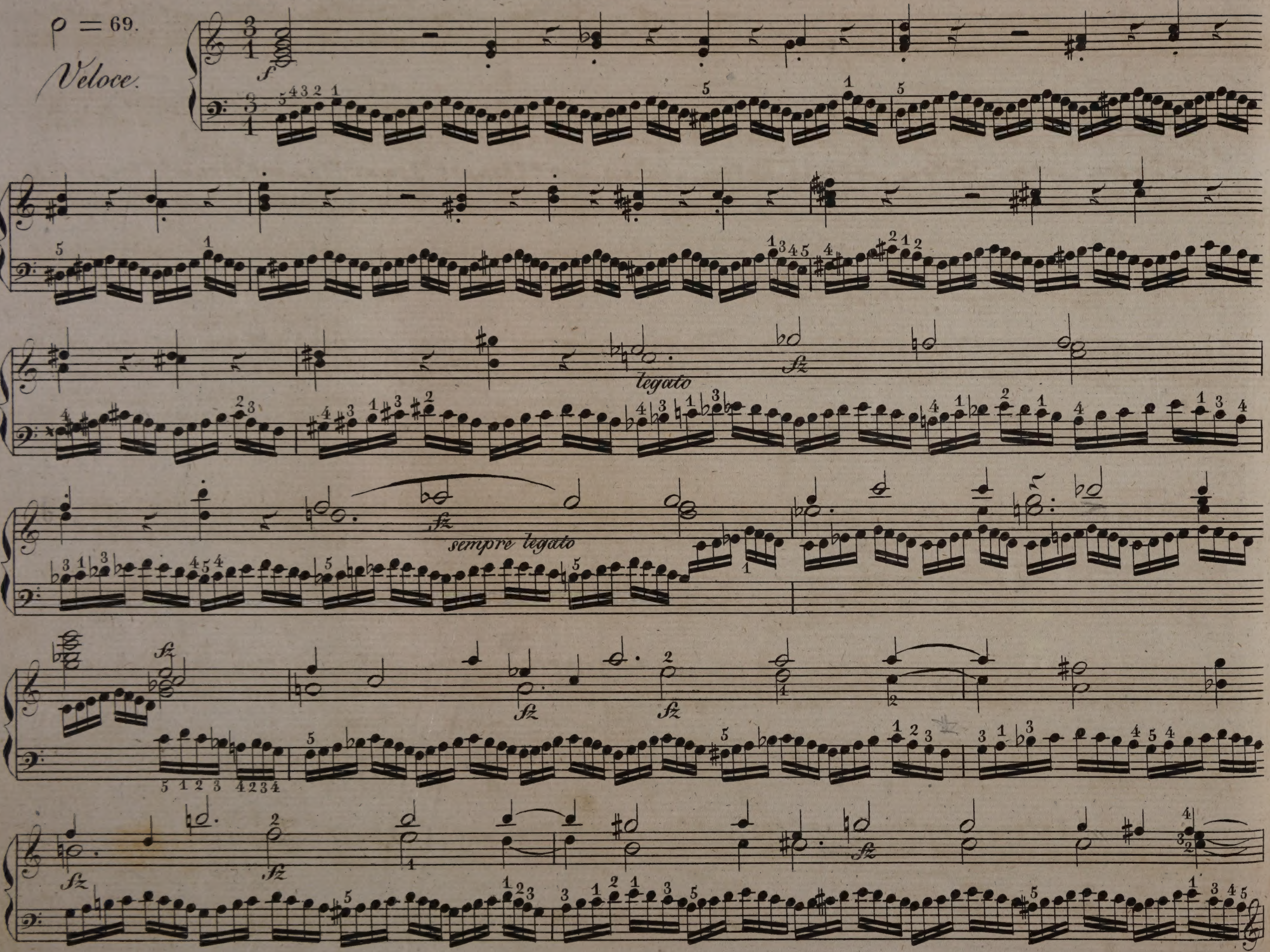


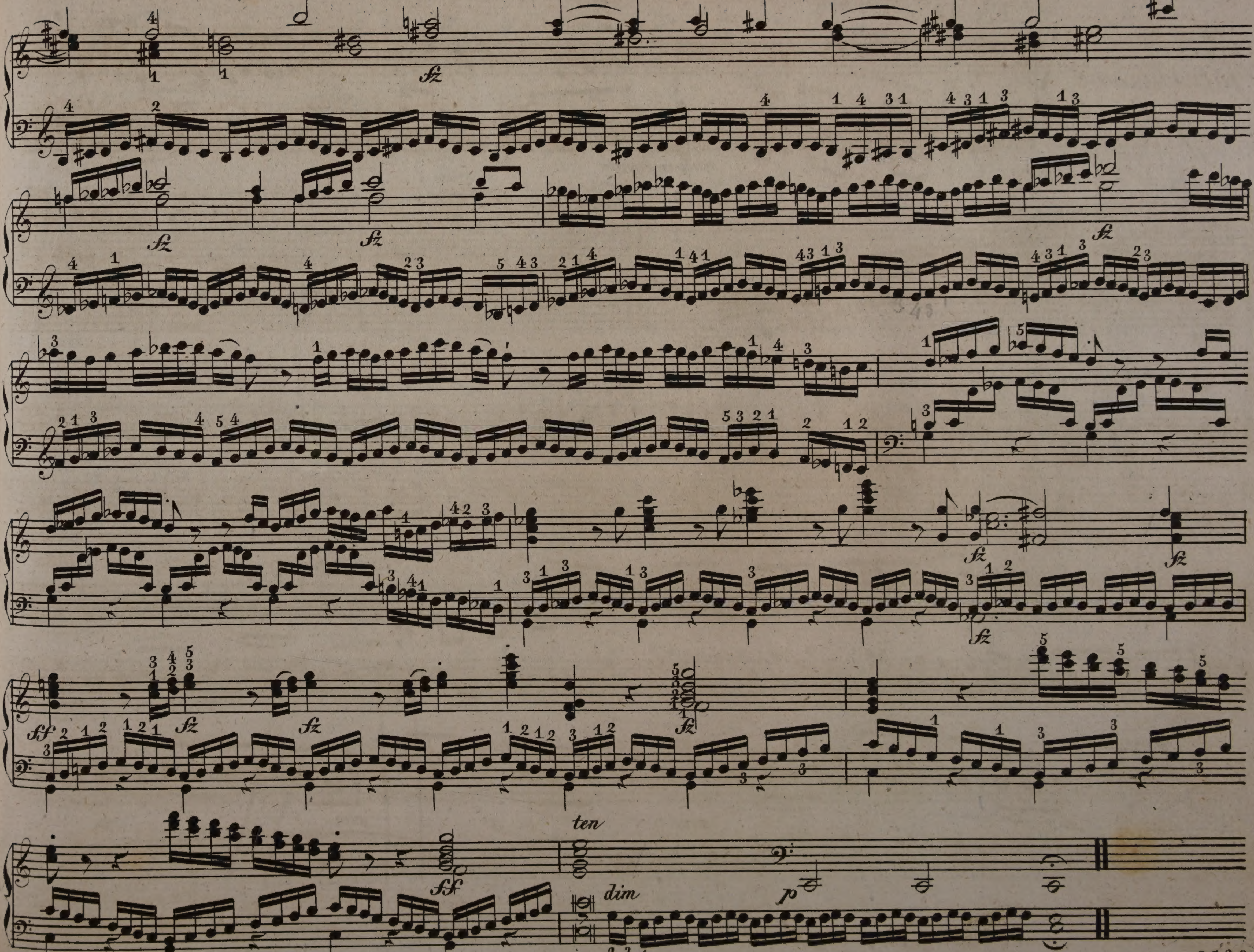

fz
fz
fz
fz
fz
fz
fz
fz
fz
ped
dim
fz
p
pp

**Ex. 17.** *Um den Fingern gleiche Kraft zu geben.*

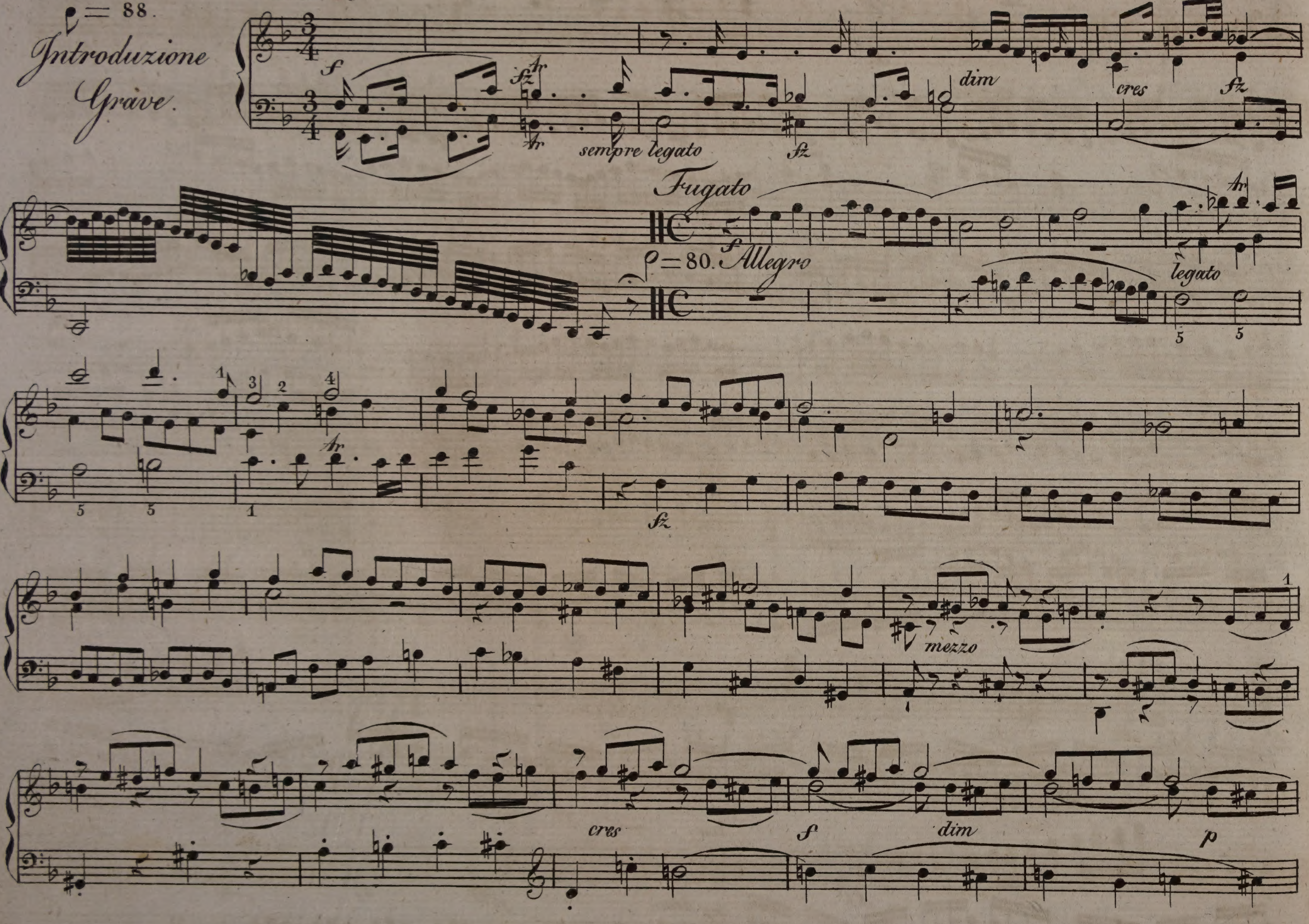
𝅗𝅥 = 69.

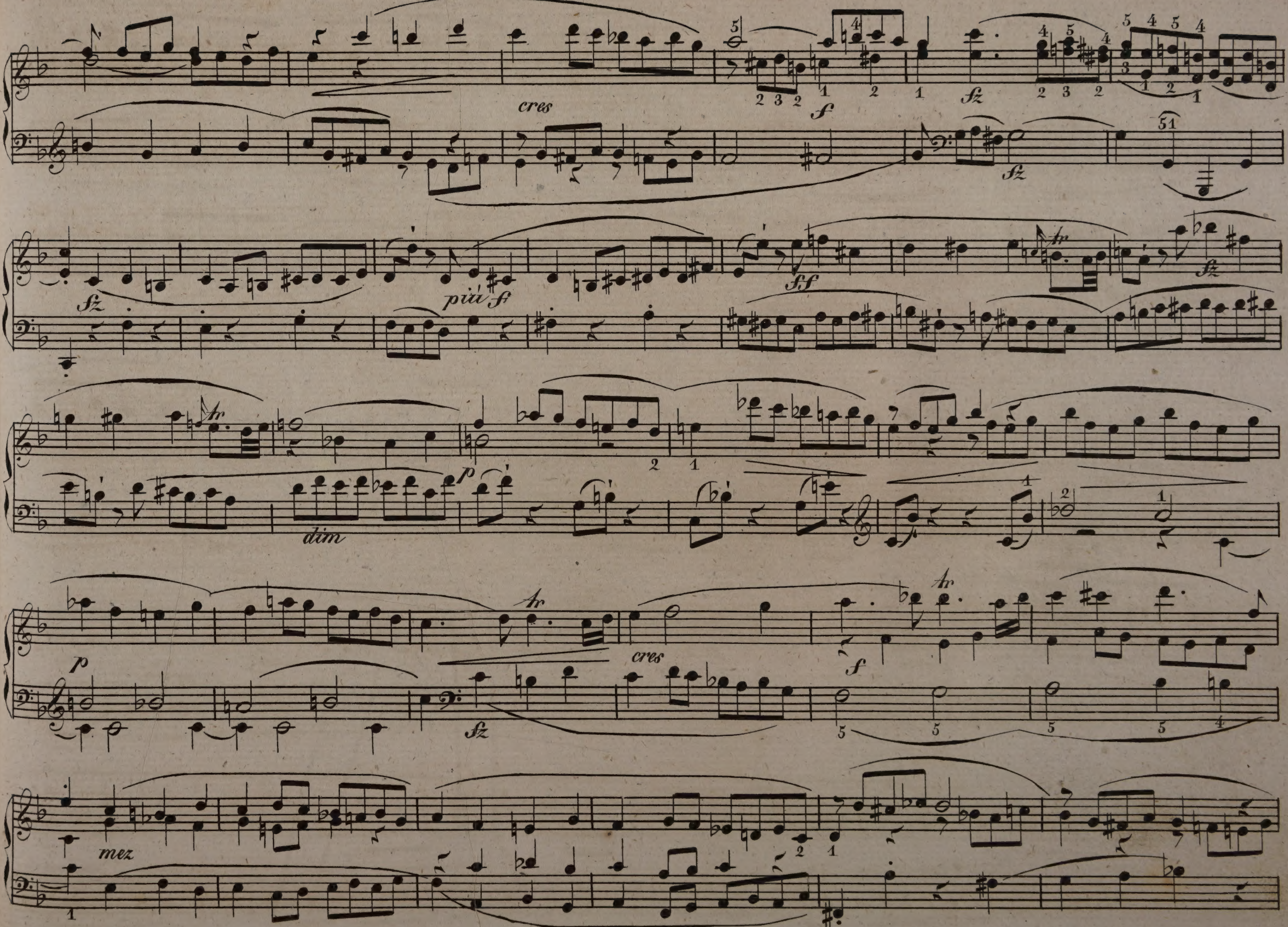
*Veloce.*

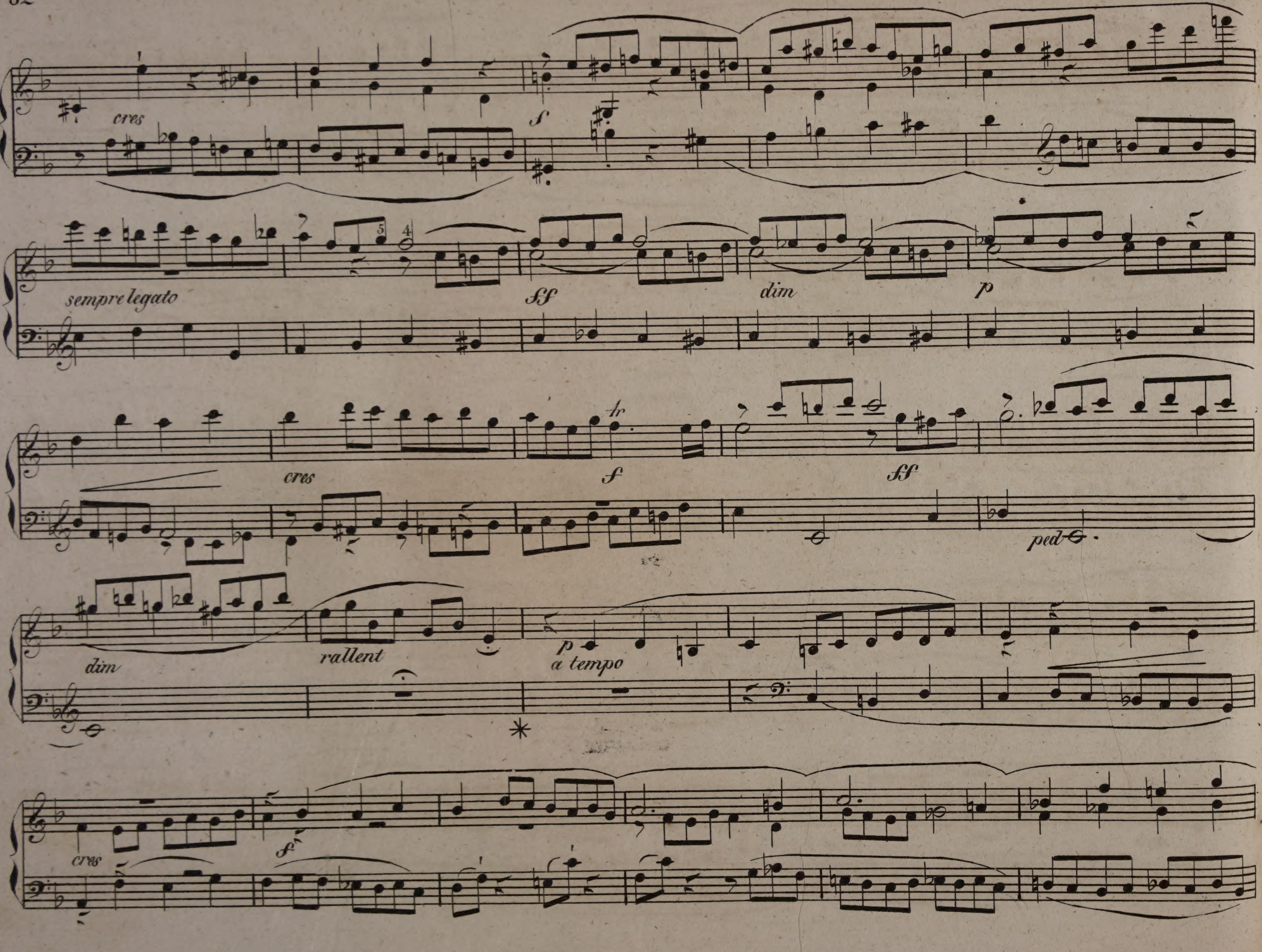


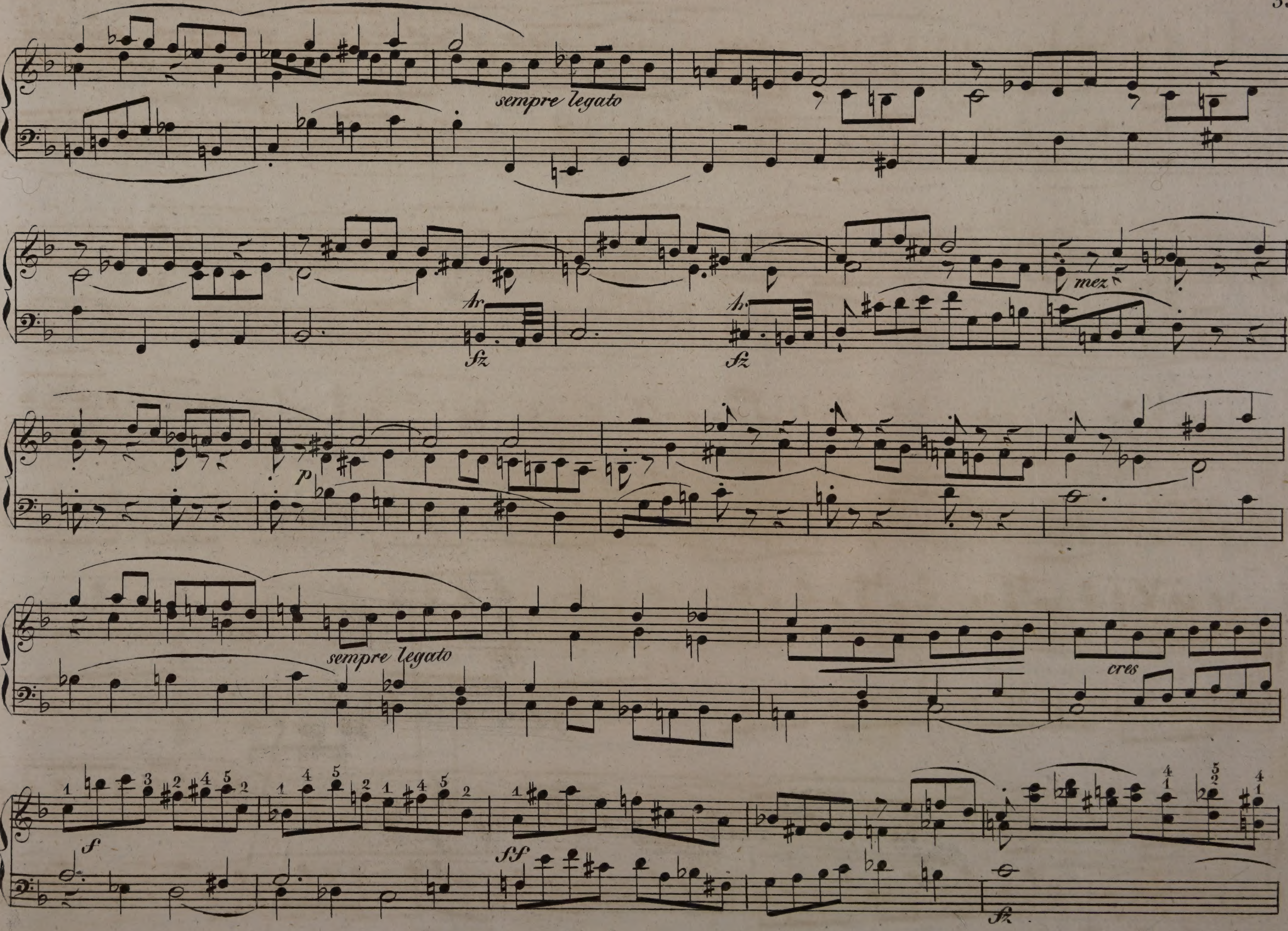

fz
ff
ten
dim
p

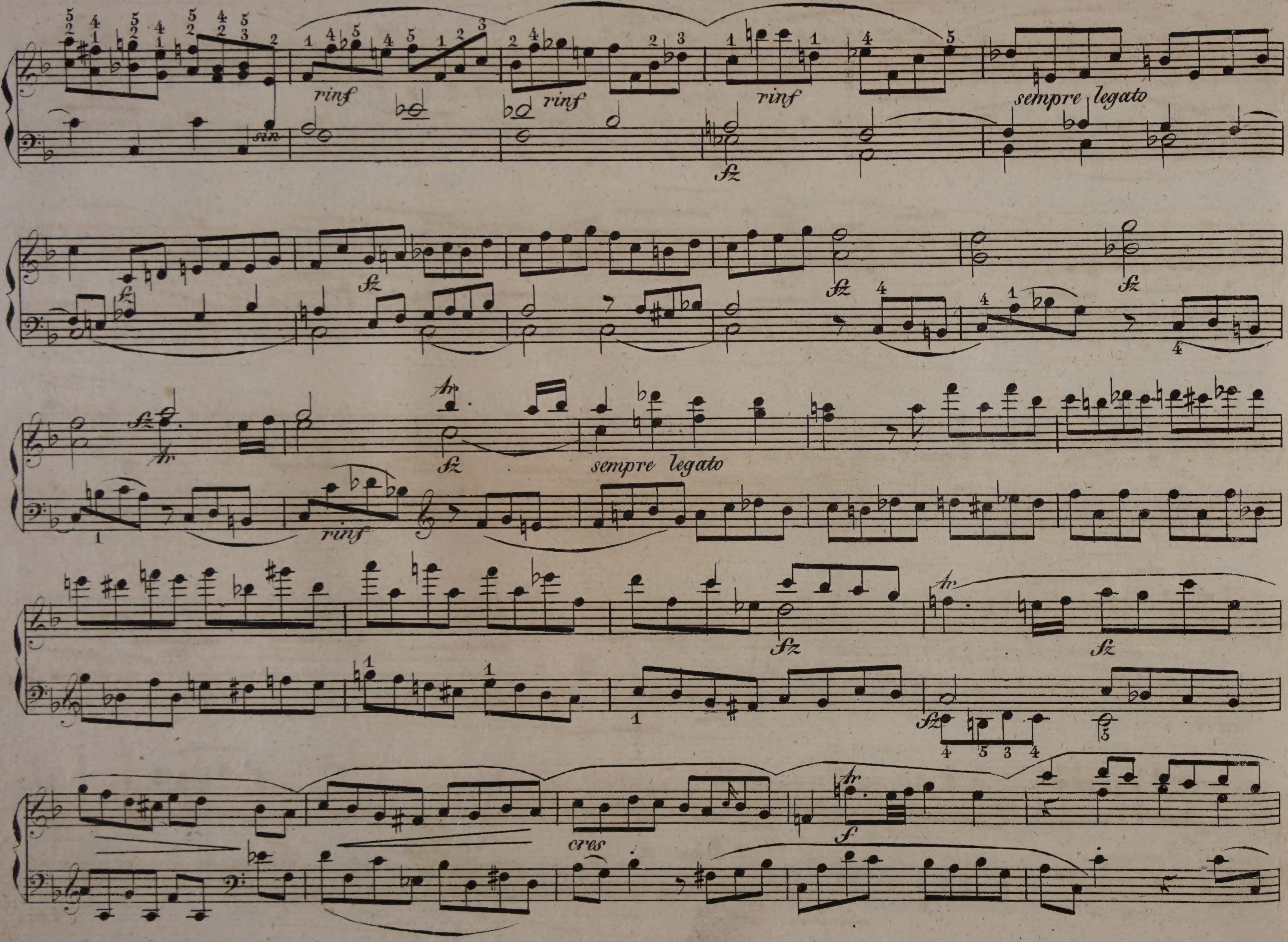
Ex. 18.

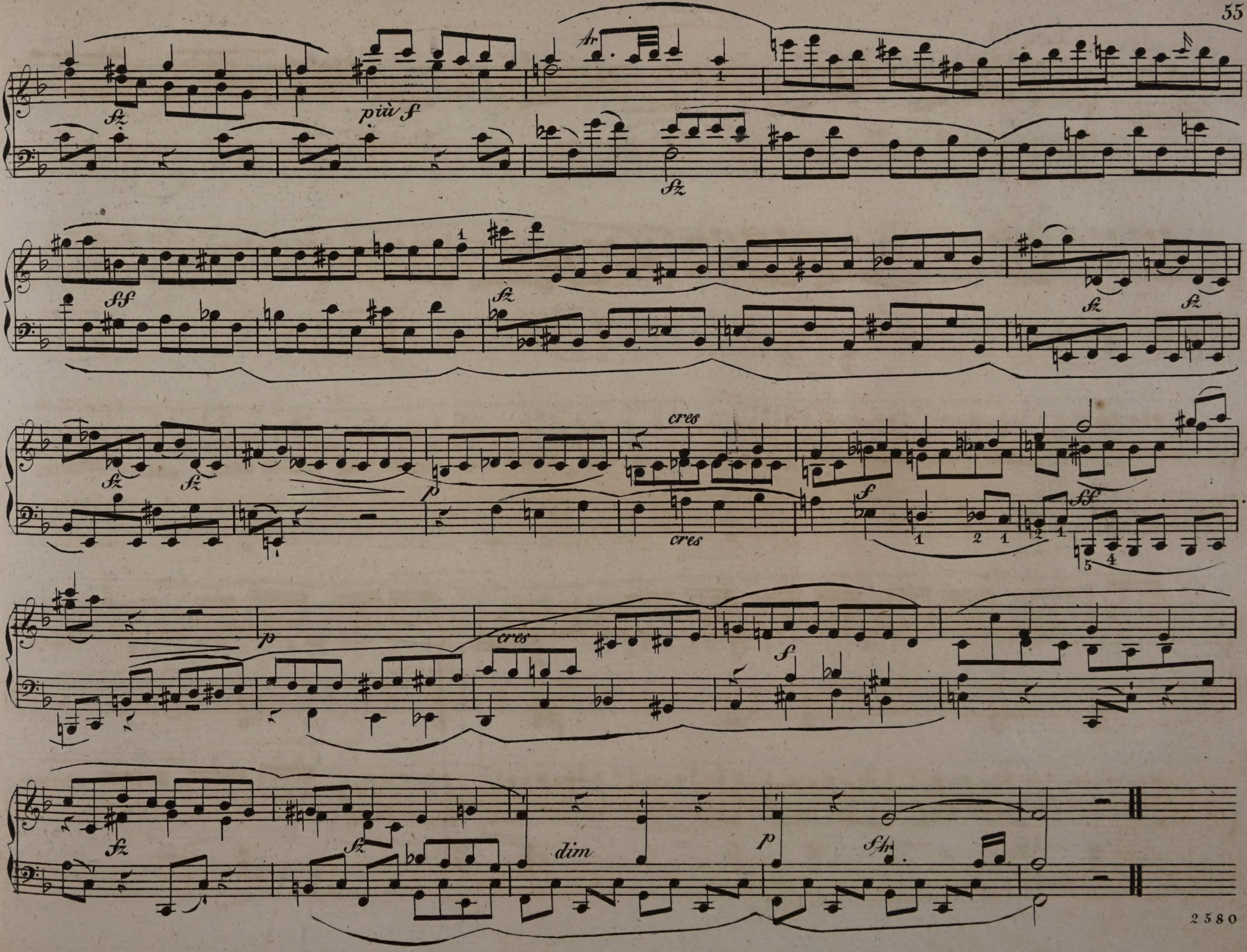

♩= 88.
Introduzione
Grave.
f
fz
tr
sempre legato
fz
dim
cres
fz
Fugato
𝅗𝅥= 80. Allegro
f
legato
fz
mezzo
cres
f
dim
p


cres
sf
sfz
fz
più sf
ff
dim
p
cres
f
mez

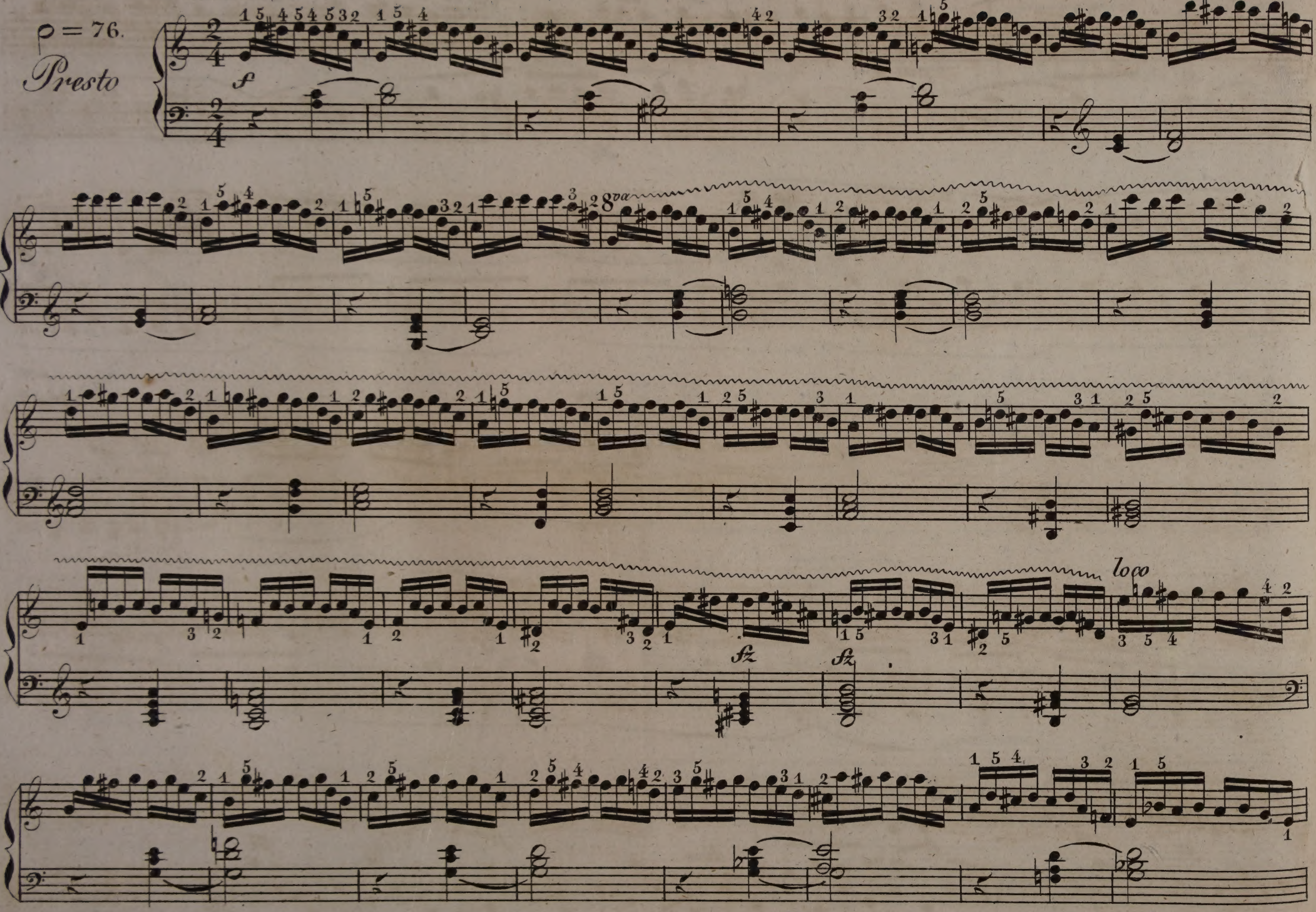

cres
f
sempre legato
ff
dim
p
cres
f
ff
ped
dim
rallent
p
a tempo
cres
f

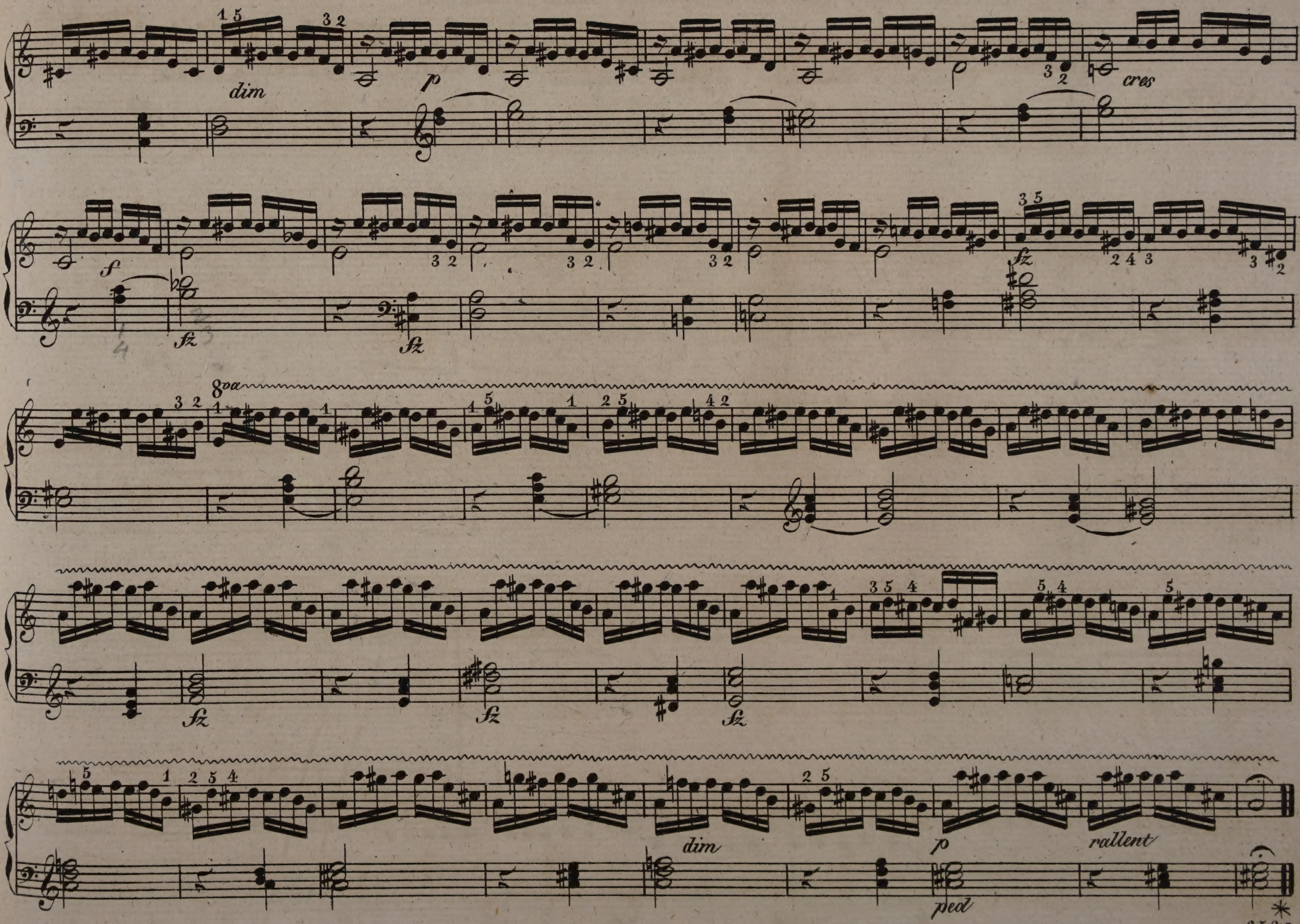

sempre legato
fz
fz
mez
p
sempre legato
cres
f
ff
fz


rinf
rinf
rinf
sin
fz
sempre legato
fz
fz
fz
fz
sempre legato
fz
rinf
fz
fz
fz
cres
f

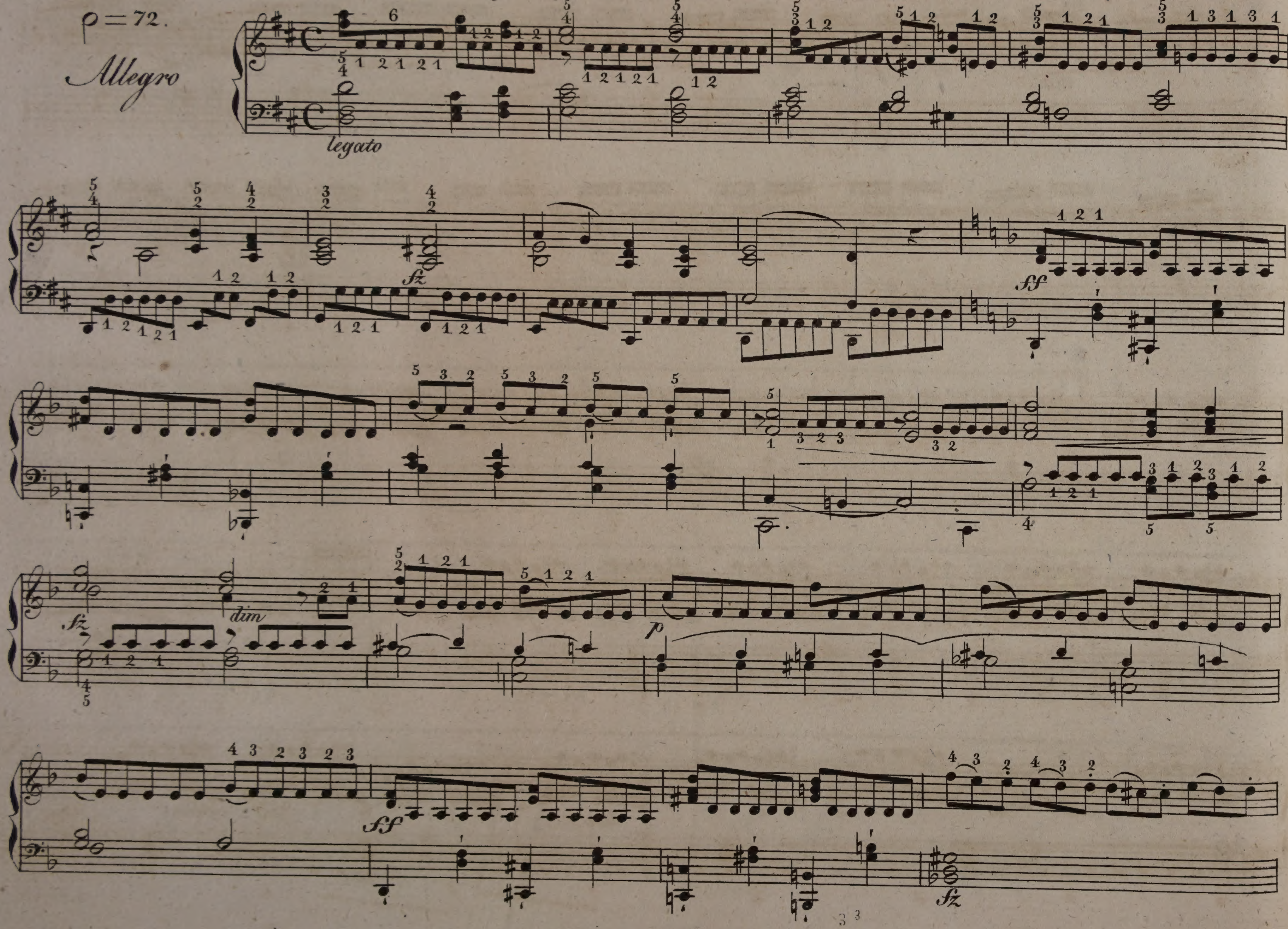

sfz
più f
sfz
ff
sfz
sfz
sfz
sfz
sfz
cres
p
cres
f
ff
p
cres
f
sfz
sfz
dim
p

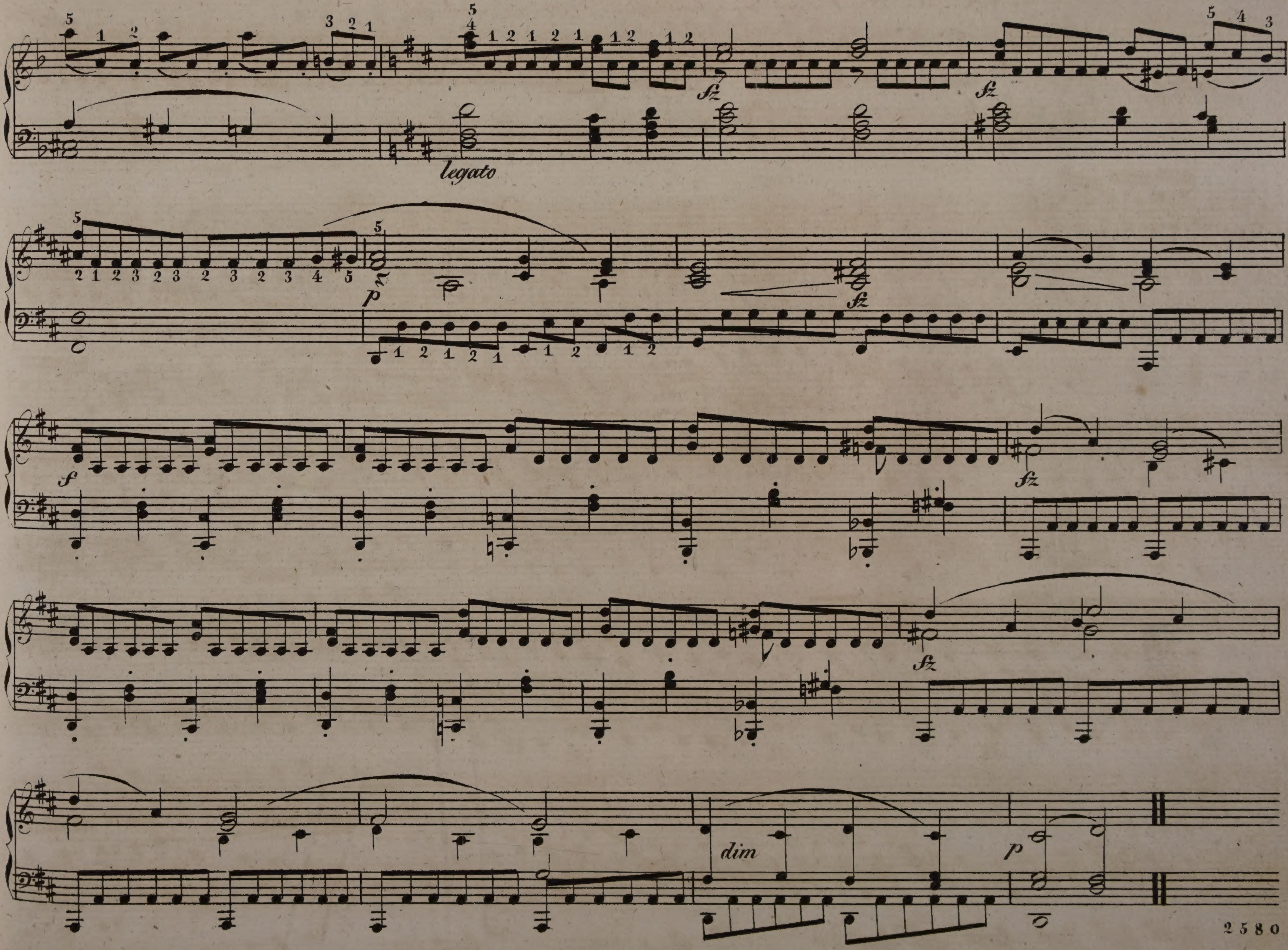
Ex.19.



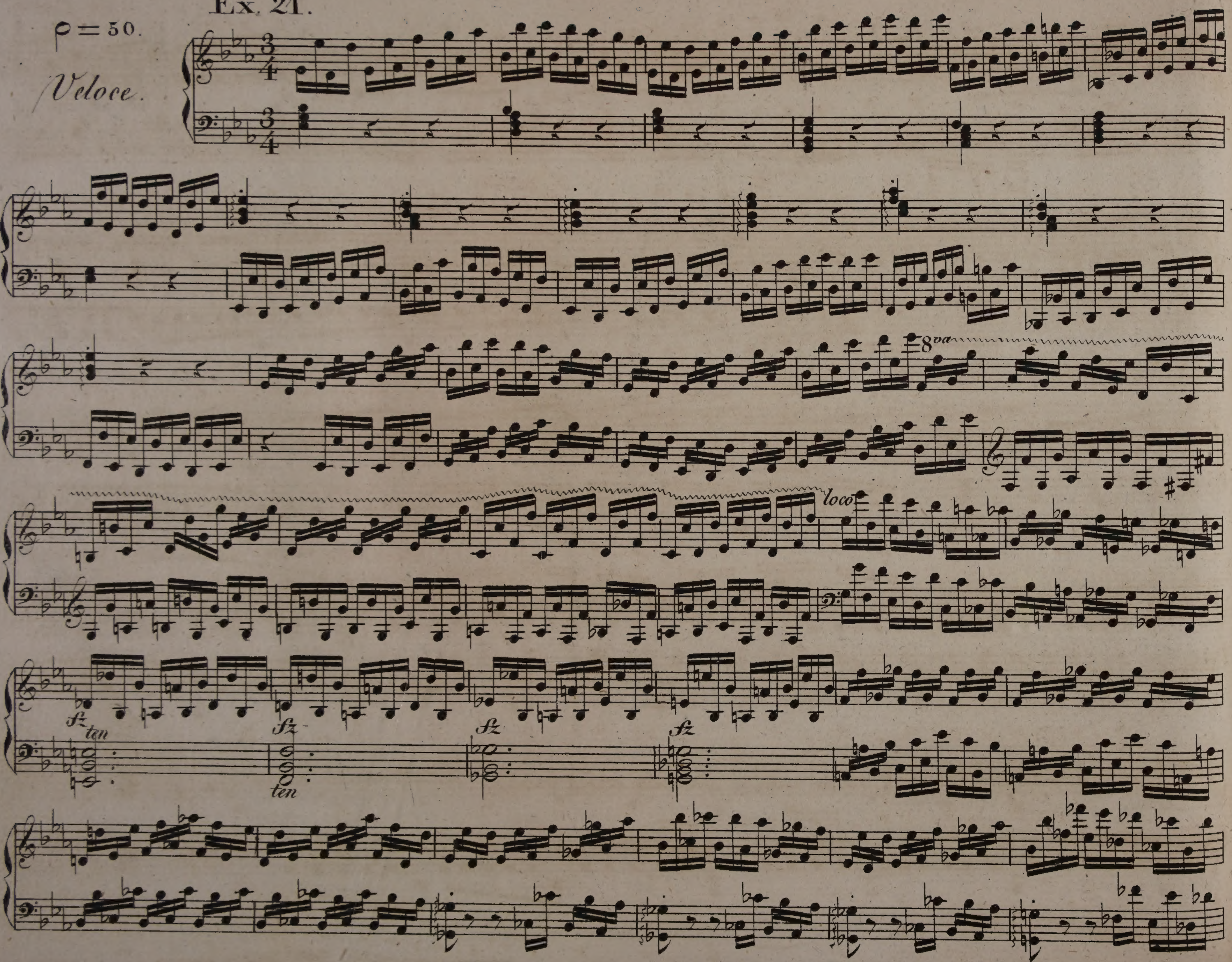

dim
p
cres
f
fz
fz
fz
8va
fz
fz
fz
dim
p
rallent
ped

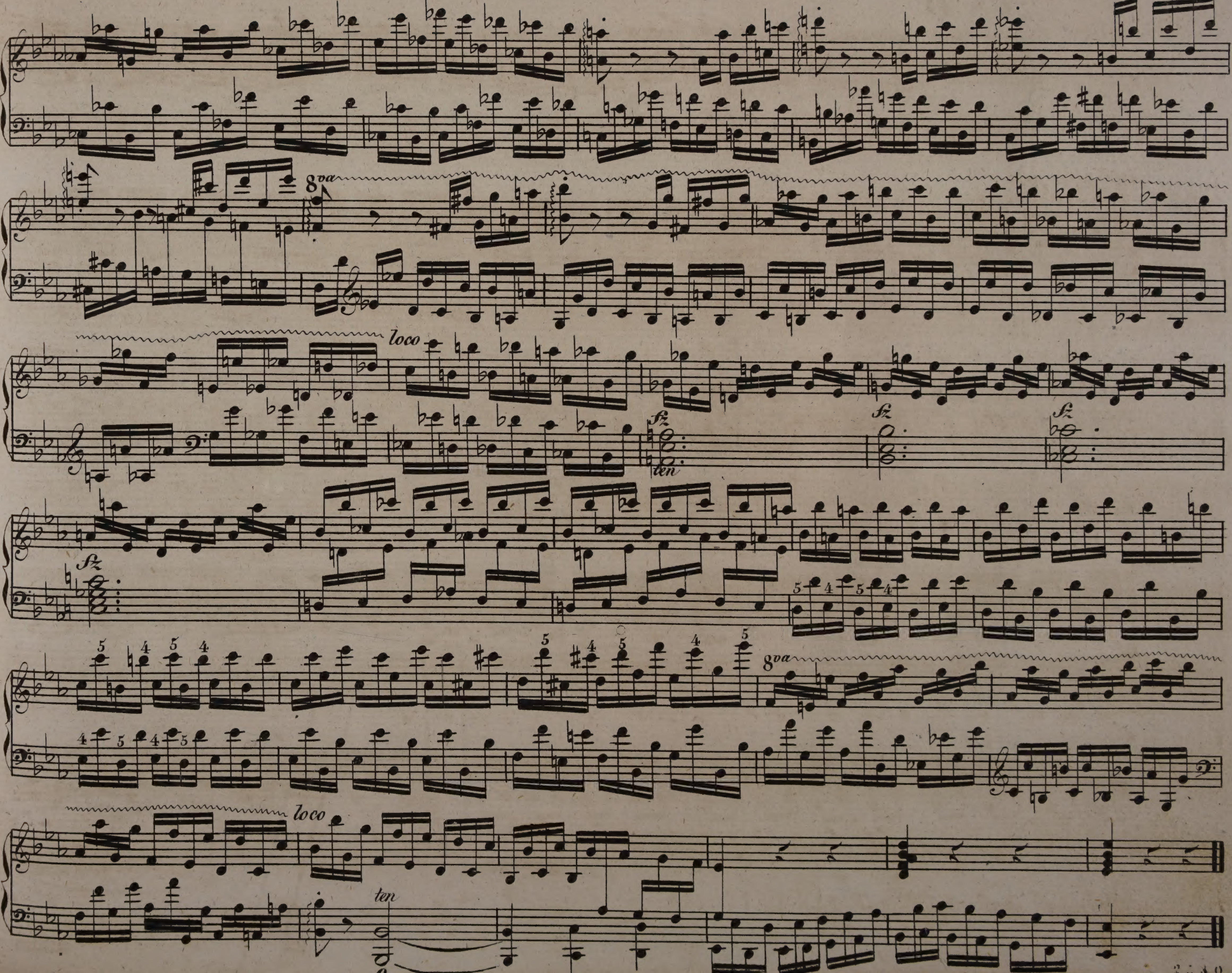
Ex. 20. *Die Finger bey wiederholten Noten zu wechseln.*



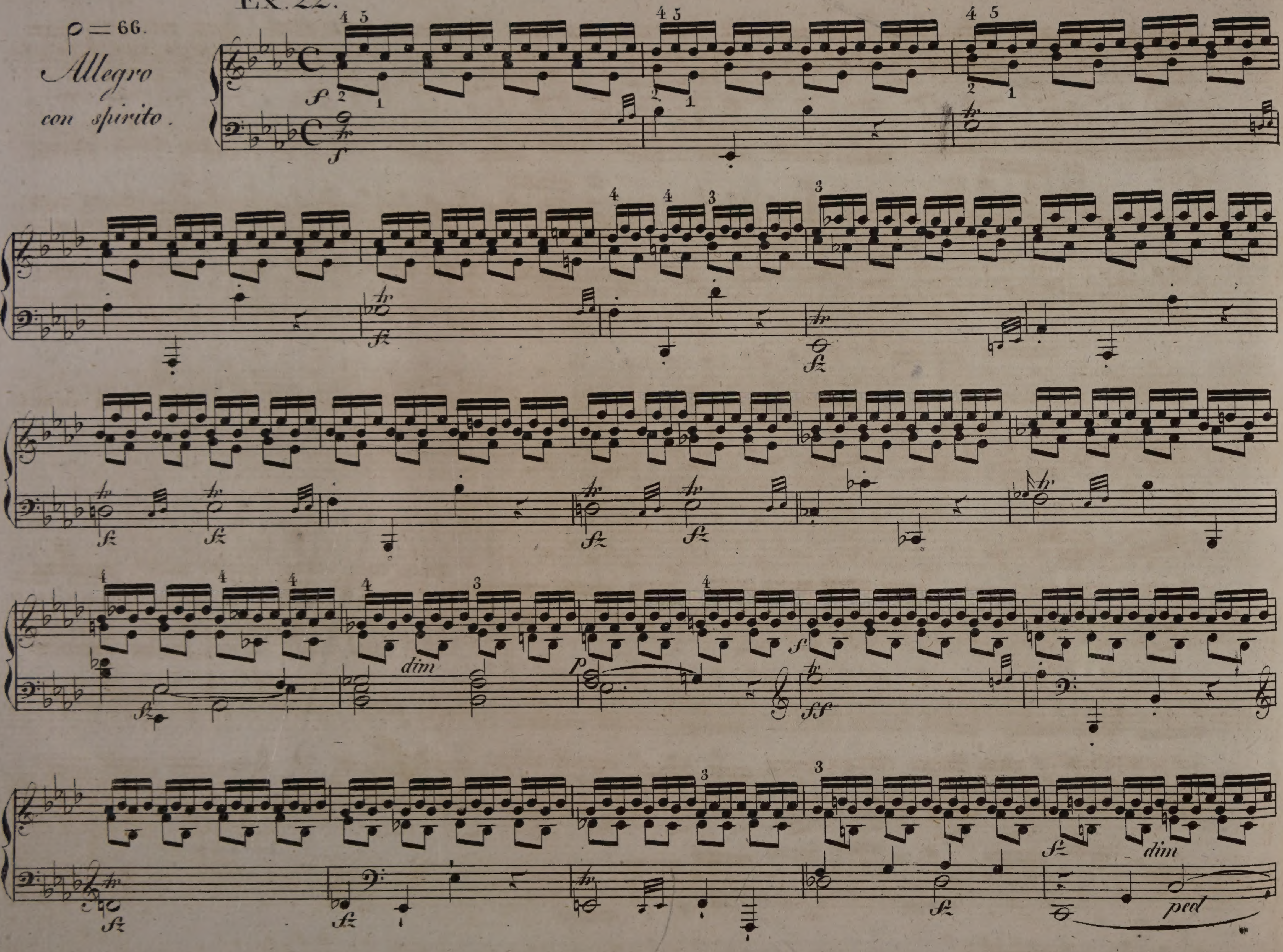

legato
fz
fz
p
fz
f
fz
fz
dim
p

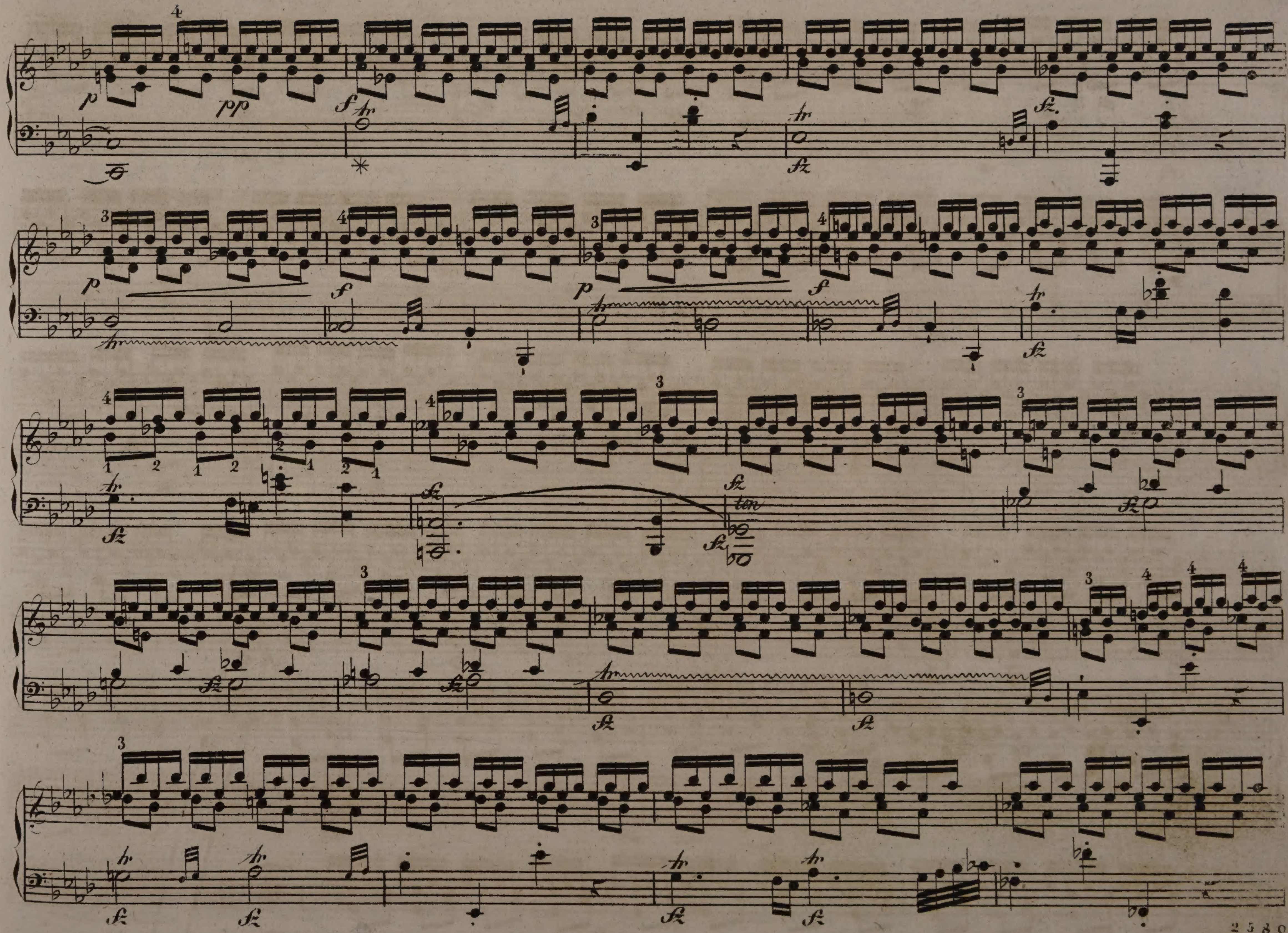
Ex. 21.

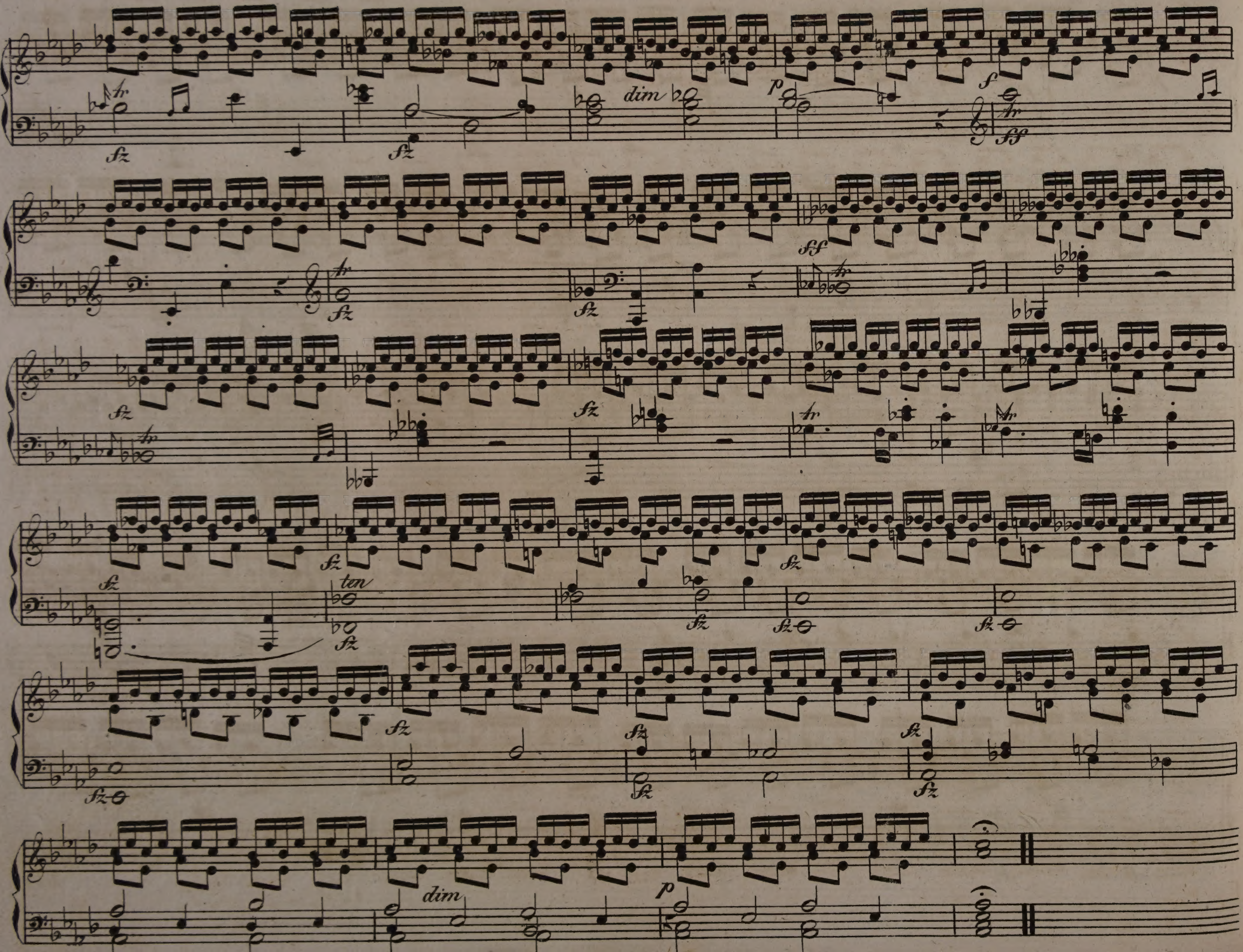



8va
loco
fz
ten
8va
loco
ten

Ex. 22.

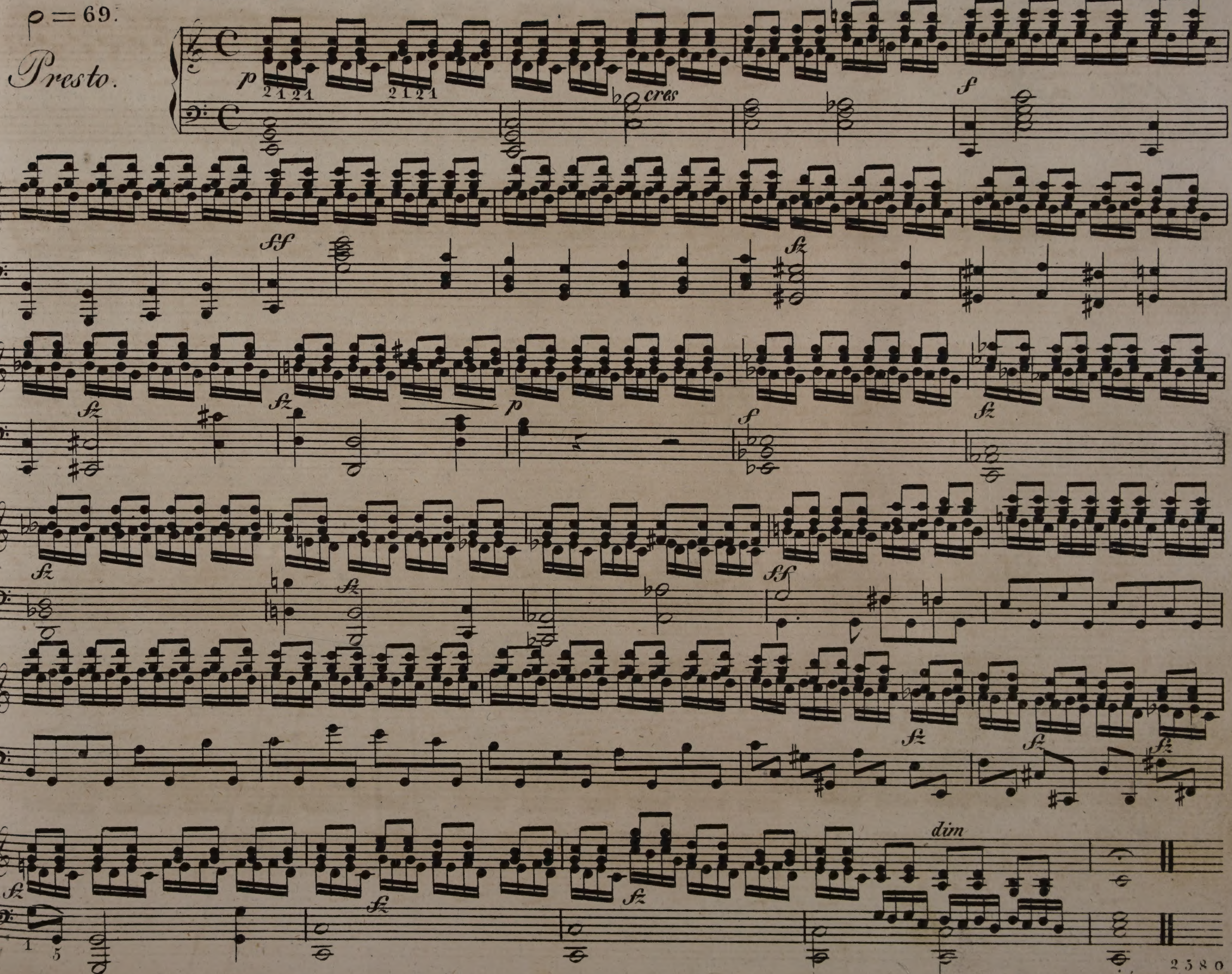




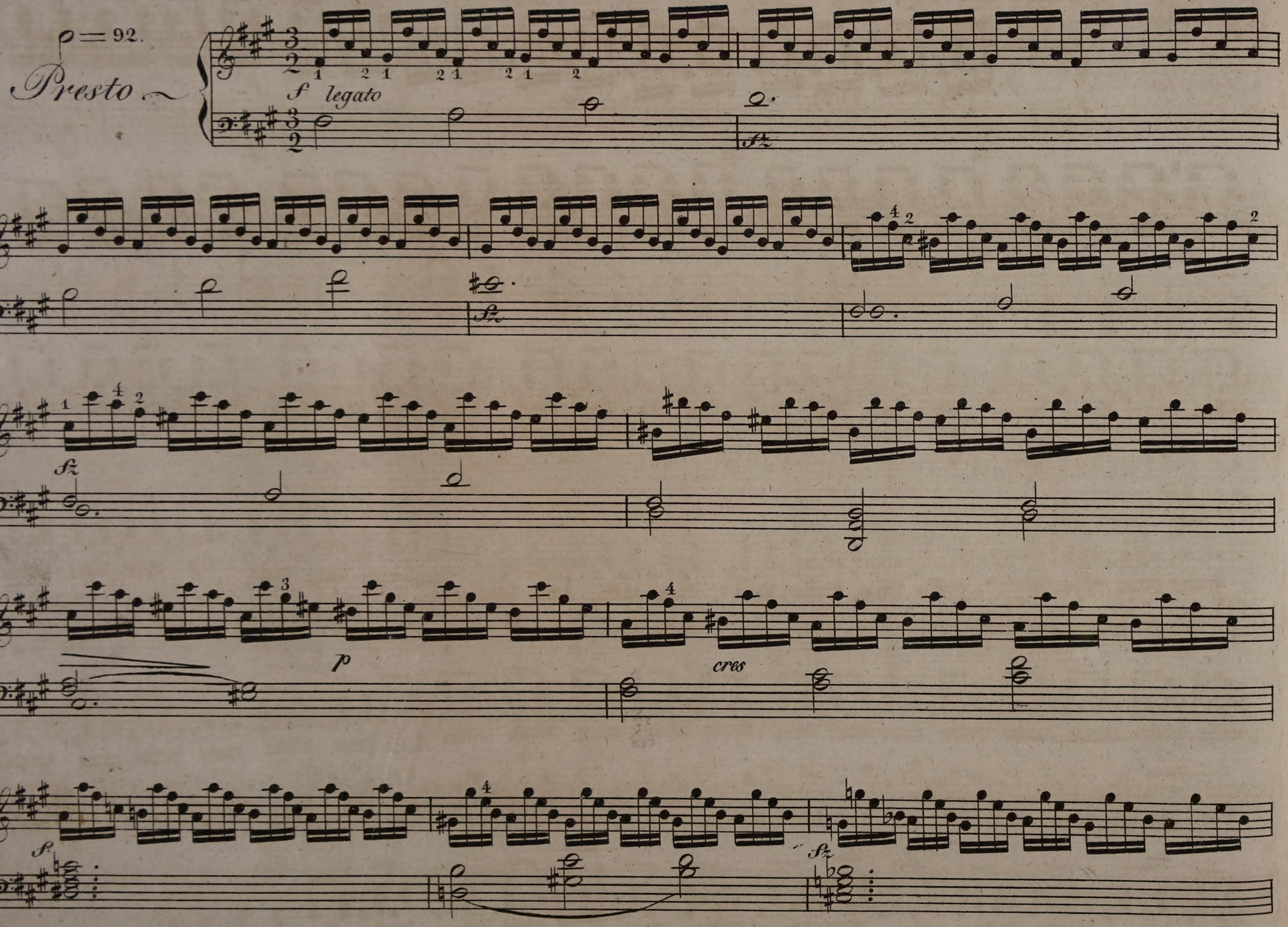

fz
dim
p
f
ff
ten
p

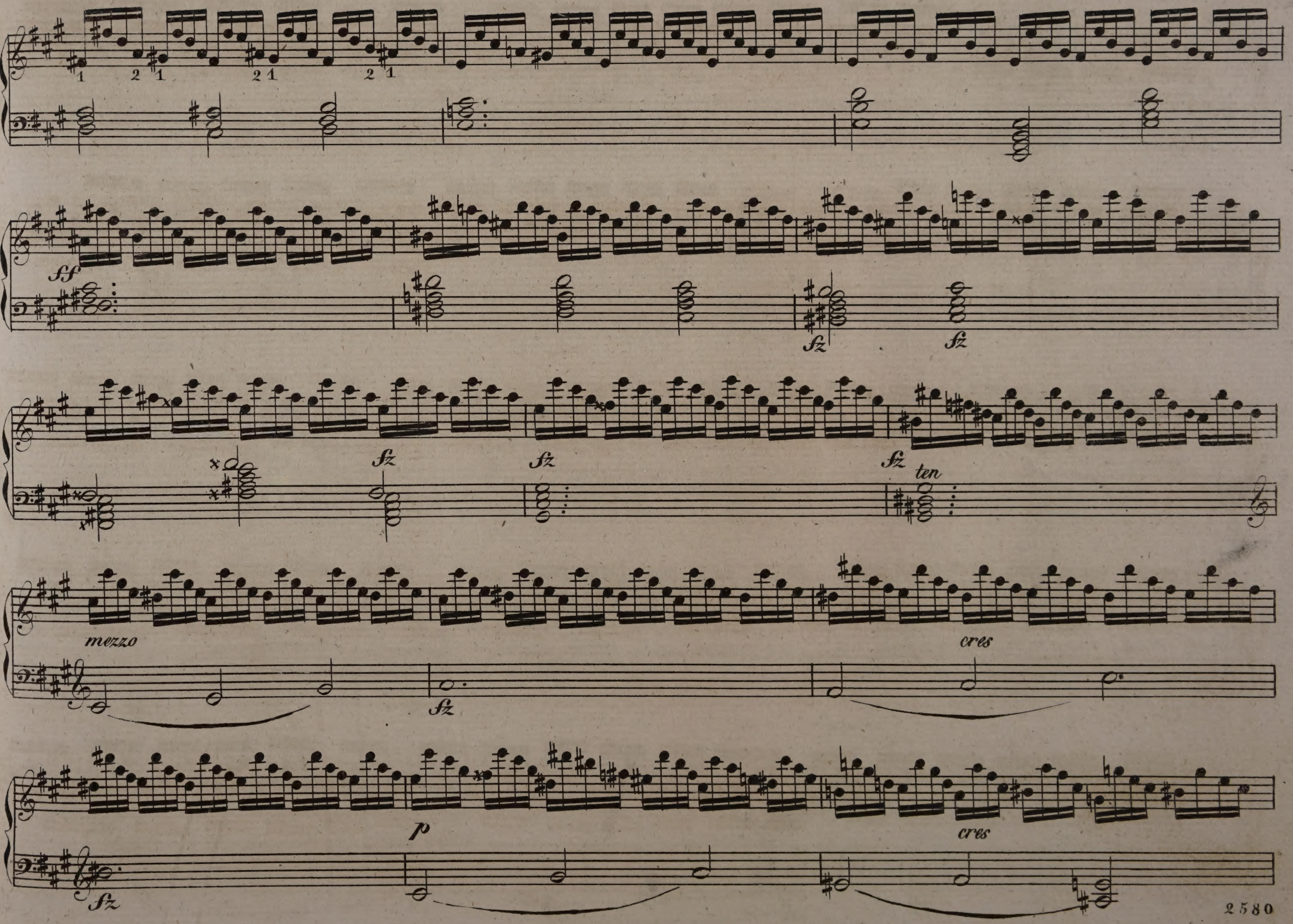
Franz Liszt's daily study

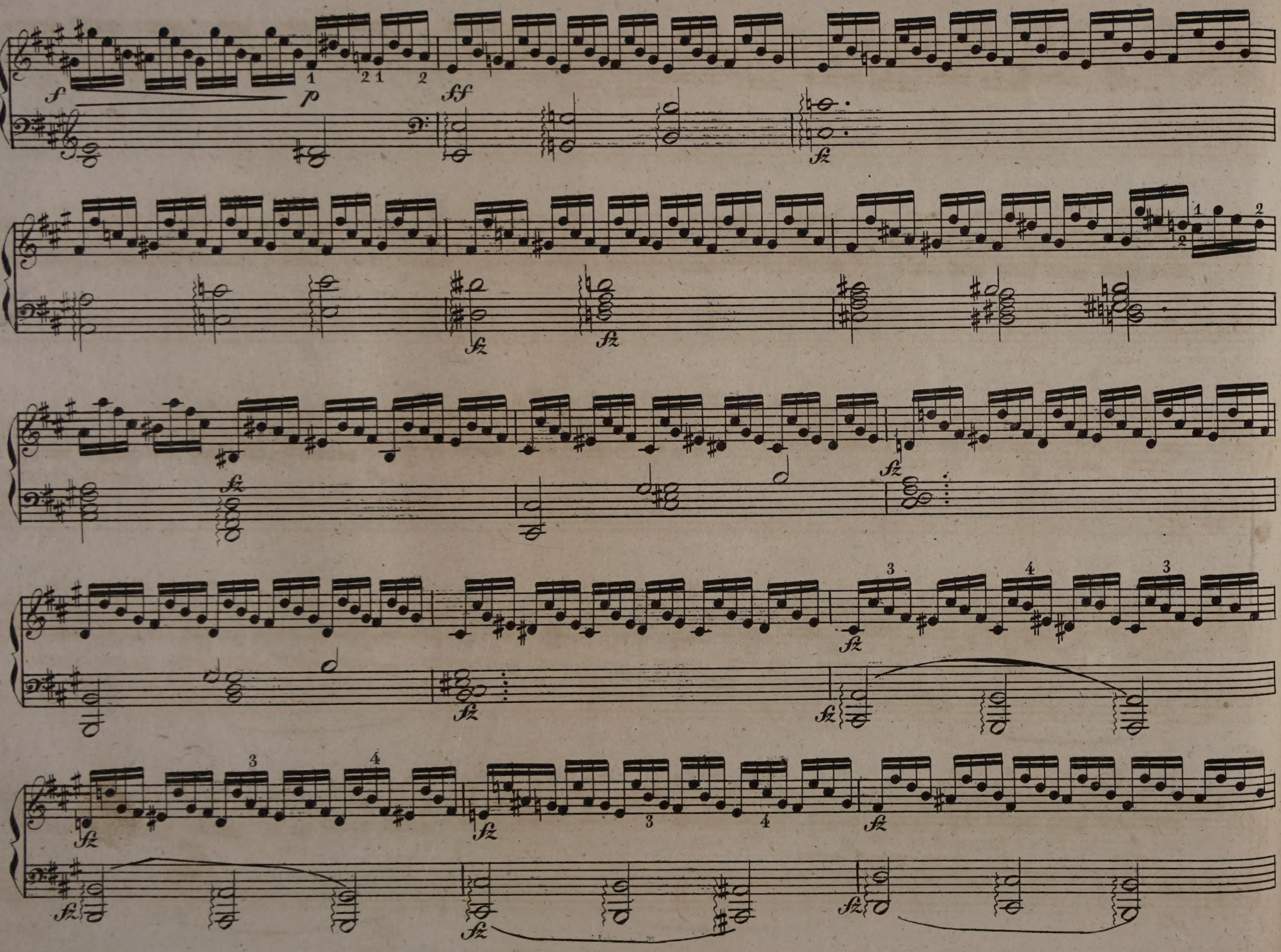
## Ex. 23.

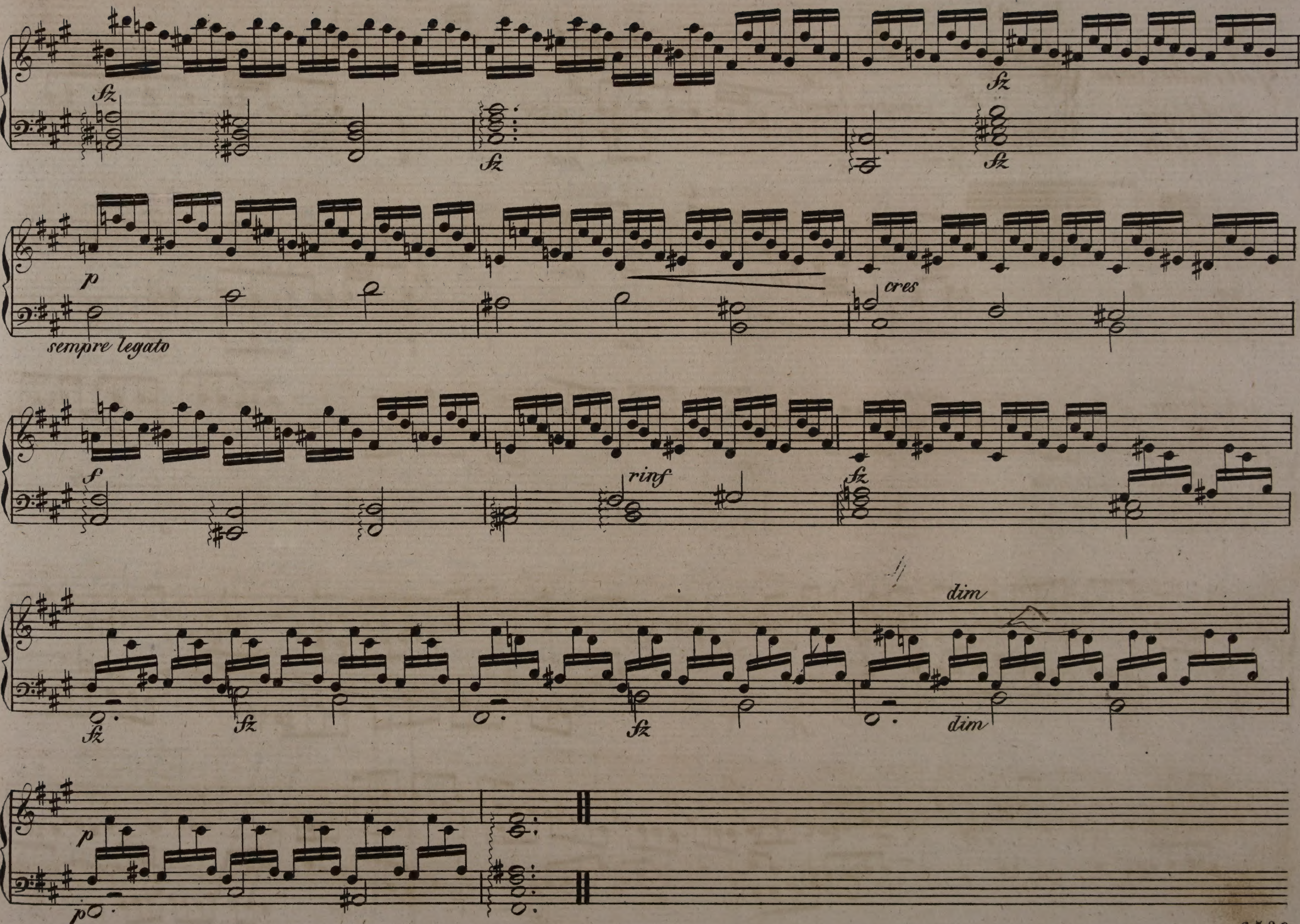


## Ex. 24.




ff
fz
fz
fz
fz
fz
ten
mezzo
cres
fz
fz
p
cres

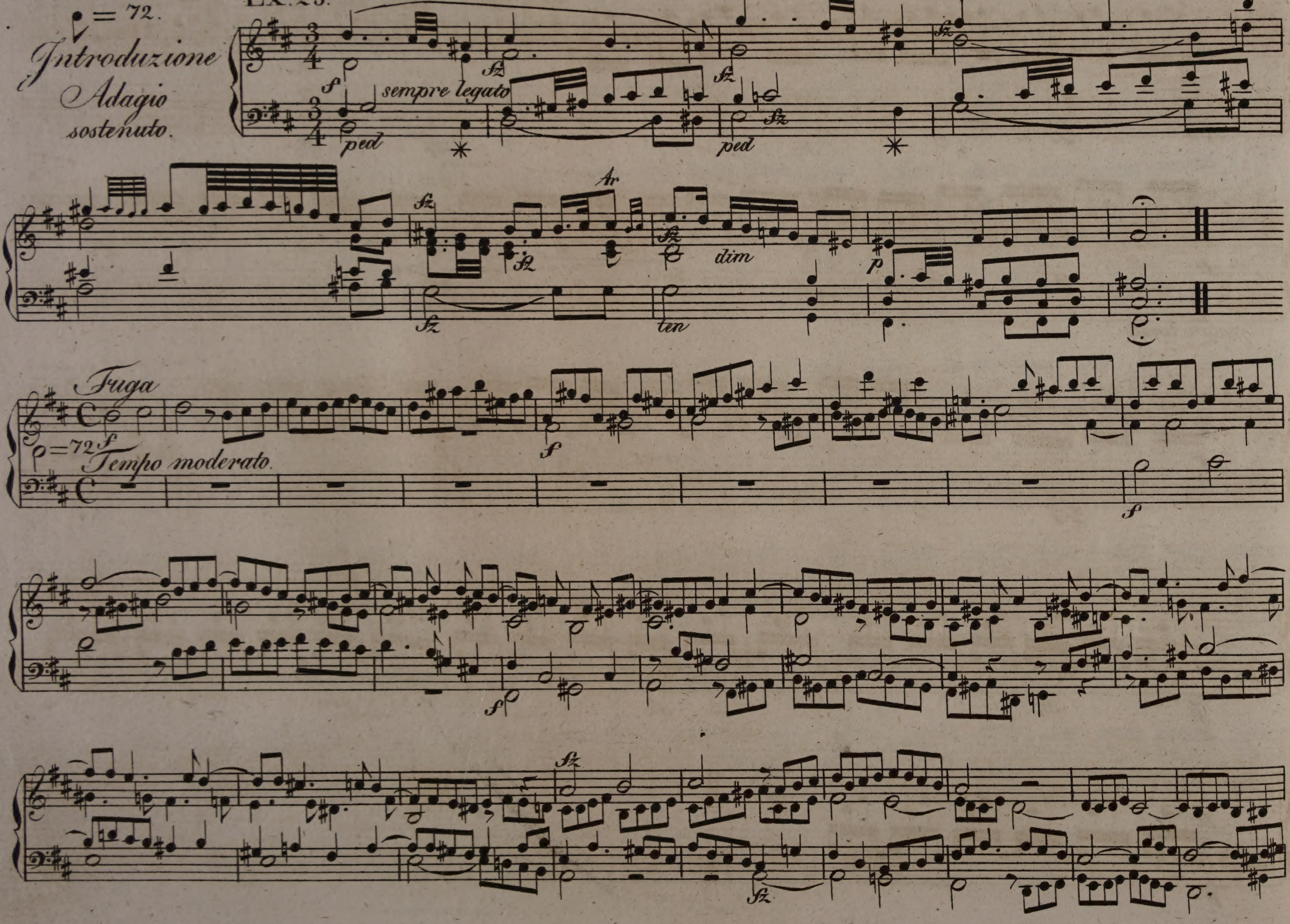

f
p
ff
fz

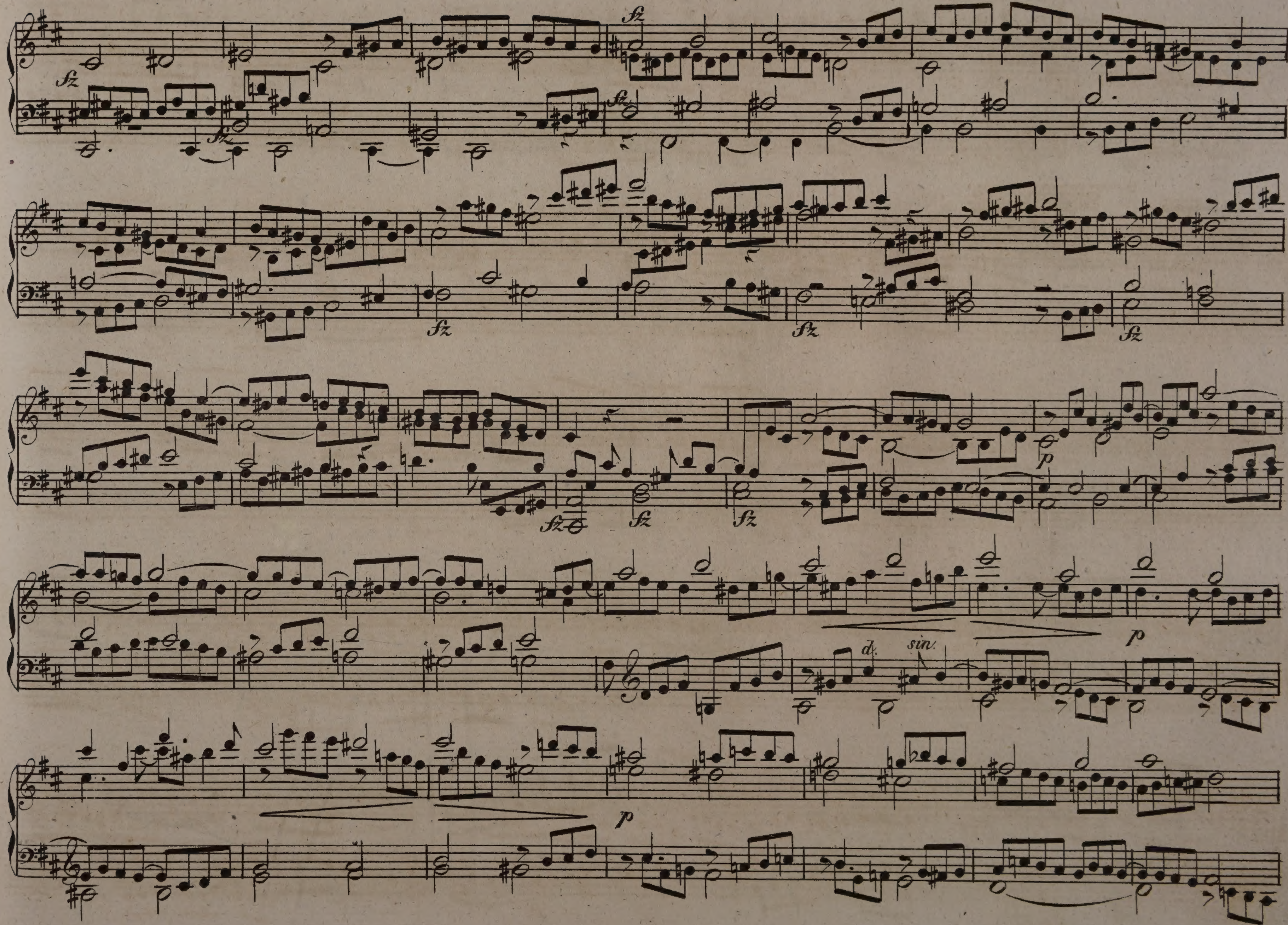

fz
fz
fz
fz
p
sempre legato
cres
f
rinf
fz
dim
fz
fz
fz
dim
p
p

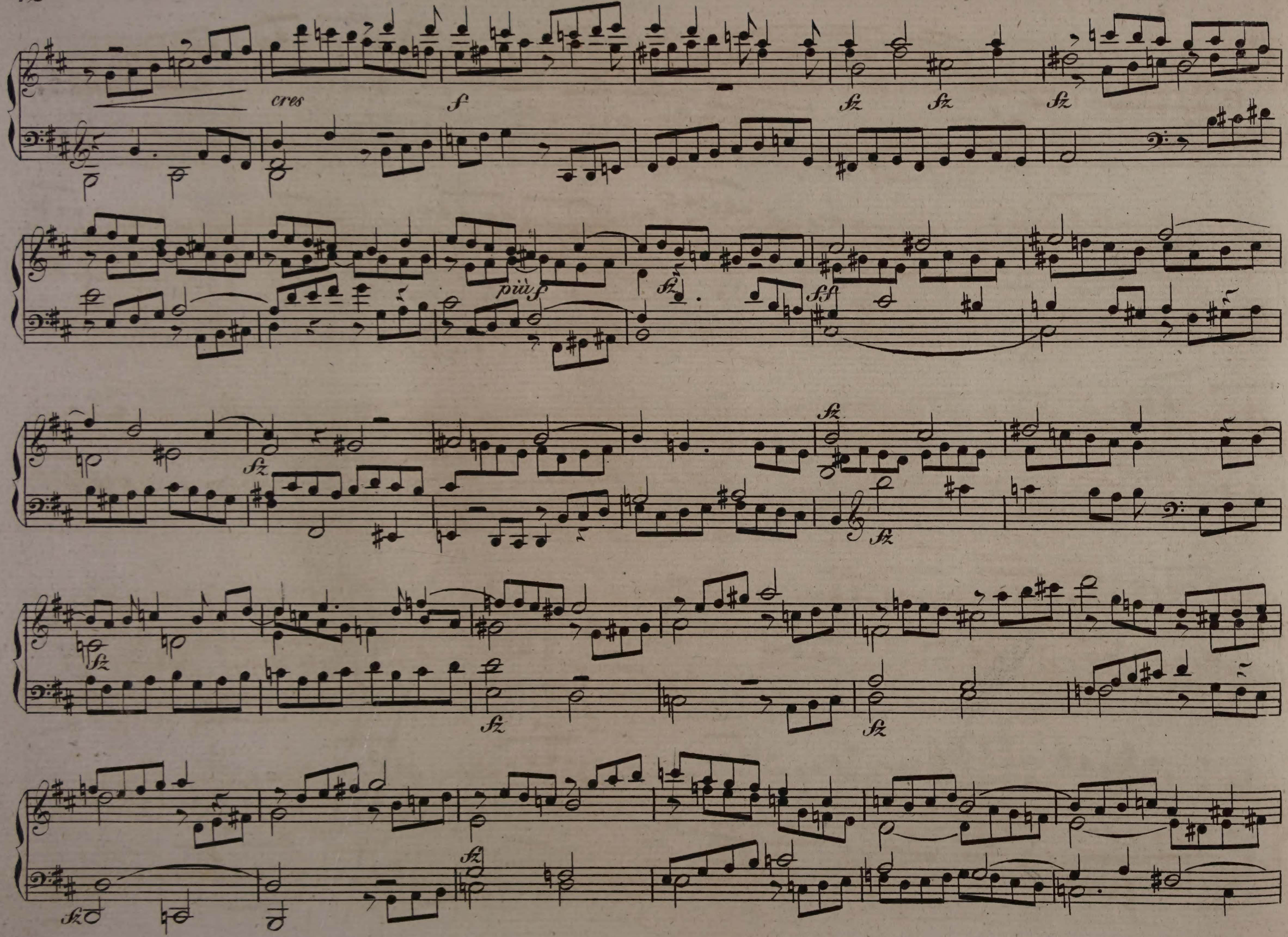
## Suite de trois pieces.

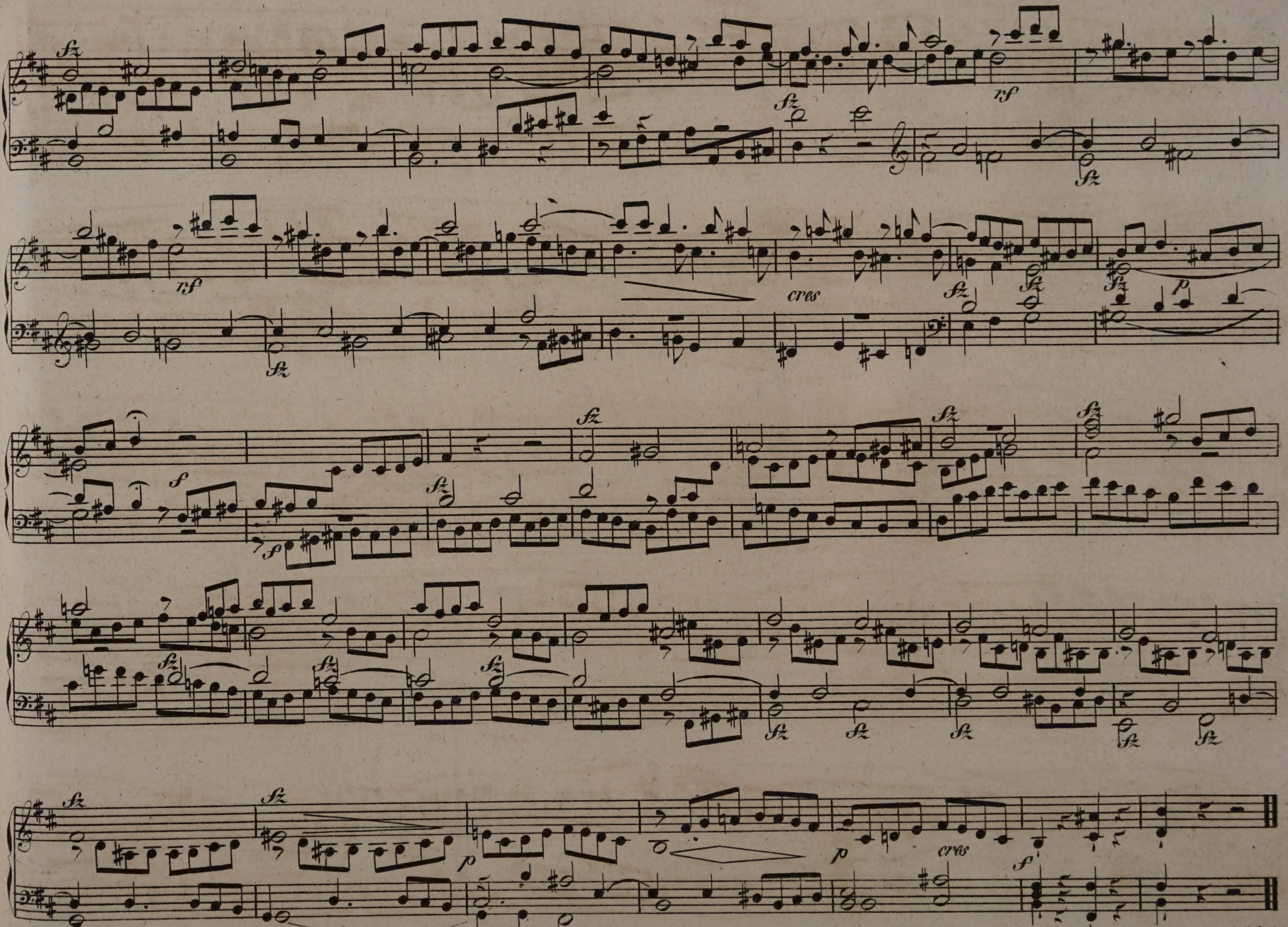
*Diese Fuge, welche zuerst 1780 in Paris erschien, ist hier mit Verbesserungen vom Verfasser wieder abgedruckt.*

Ex. 25.




fz
p
d.
sin.


cres
f
fz
più f
ff

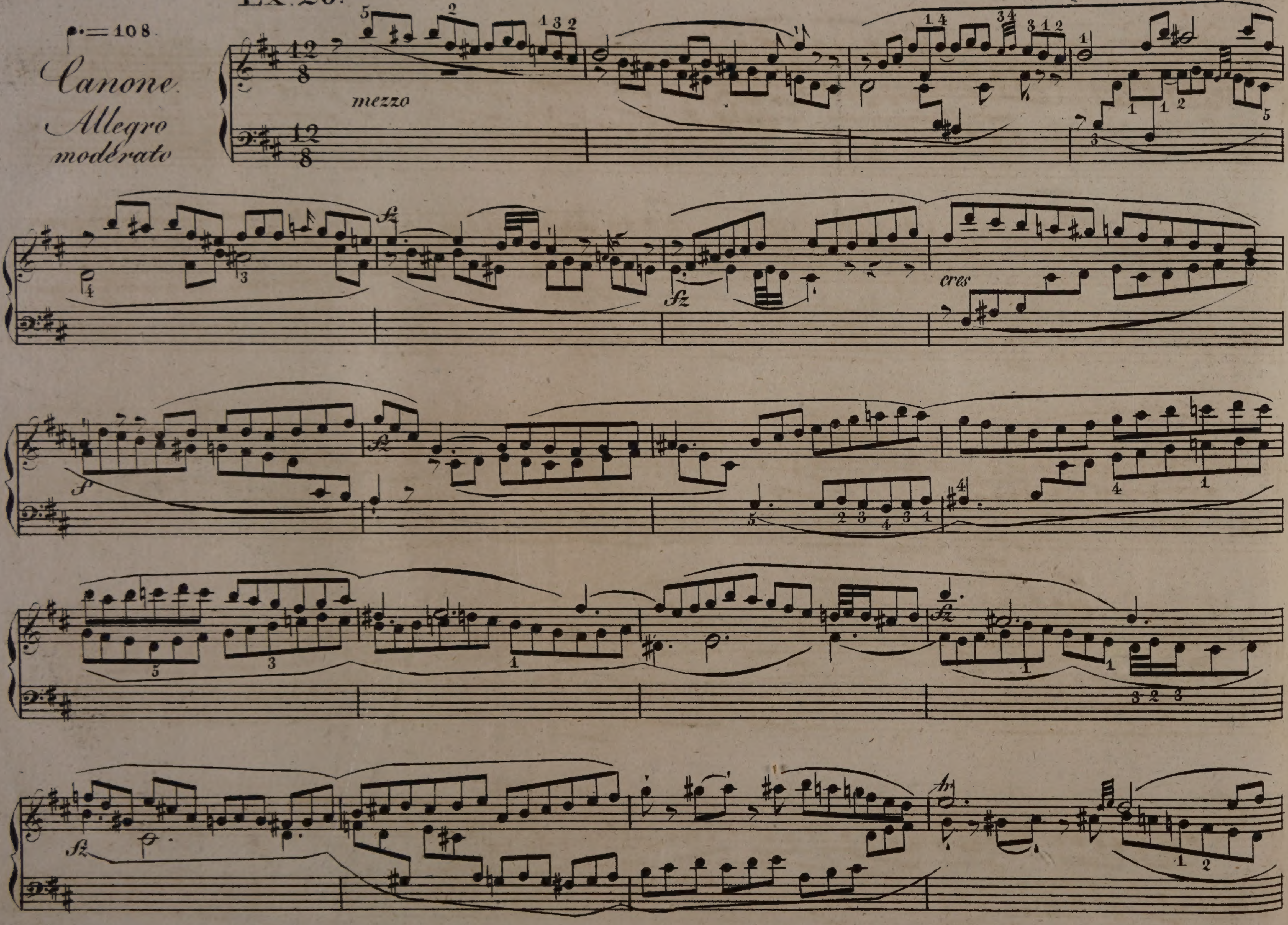

cres
cres

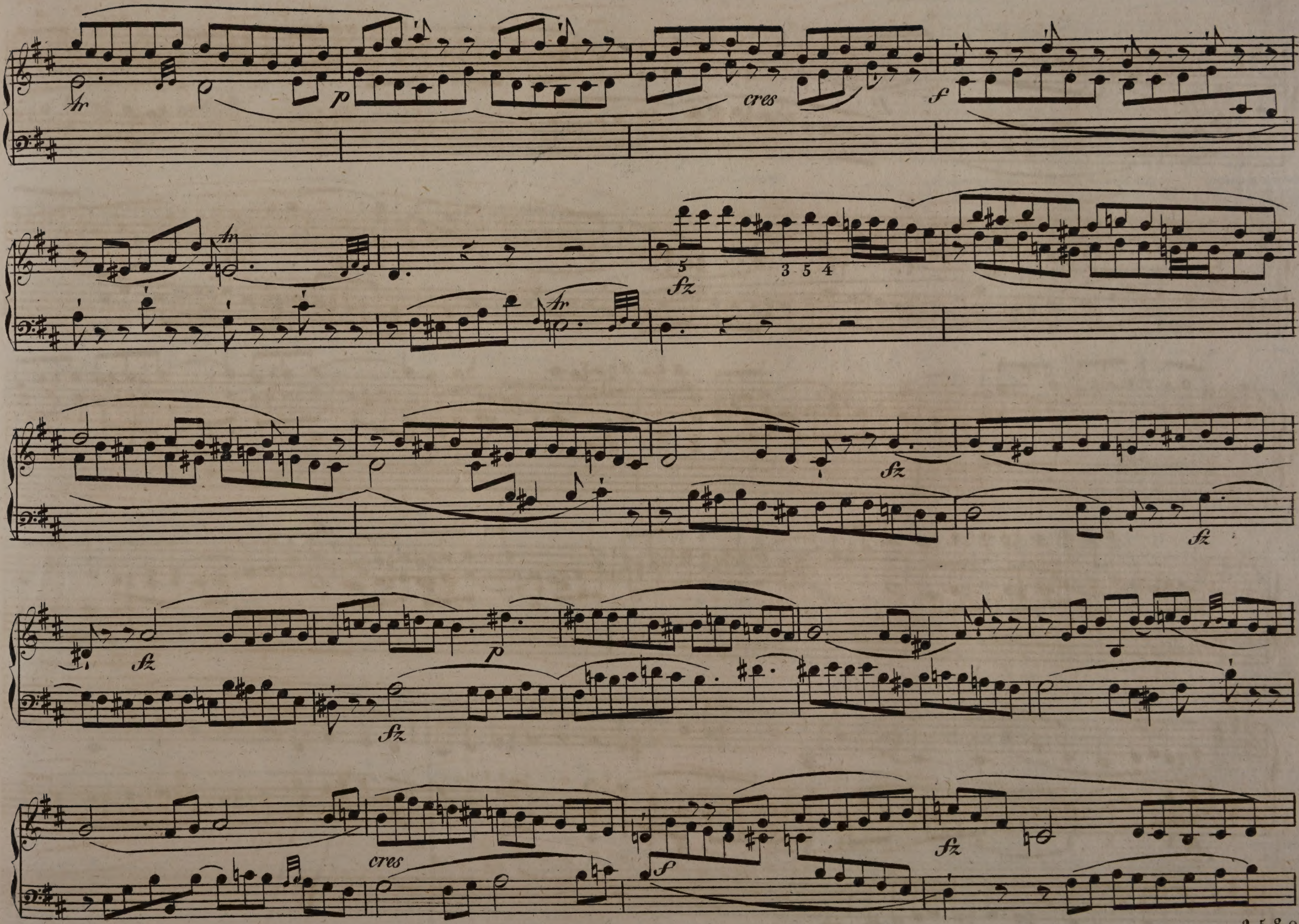
Ex. 26.

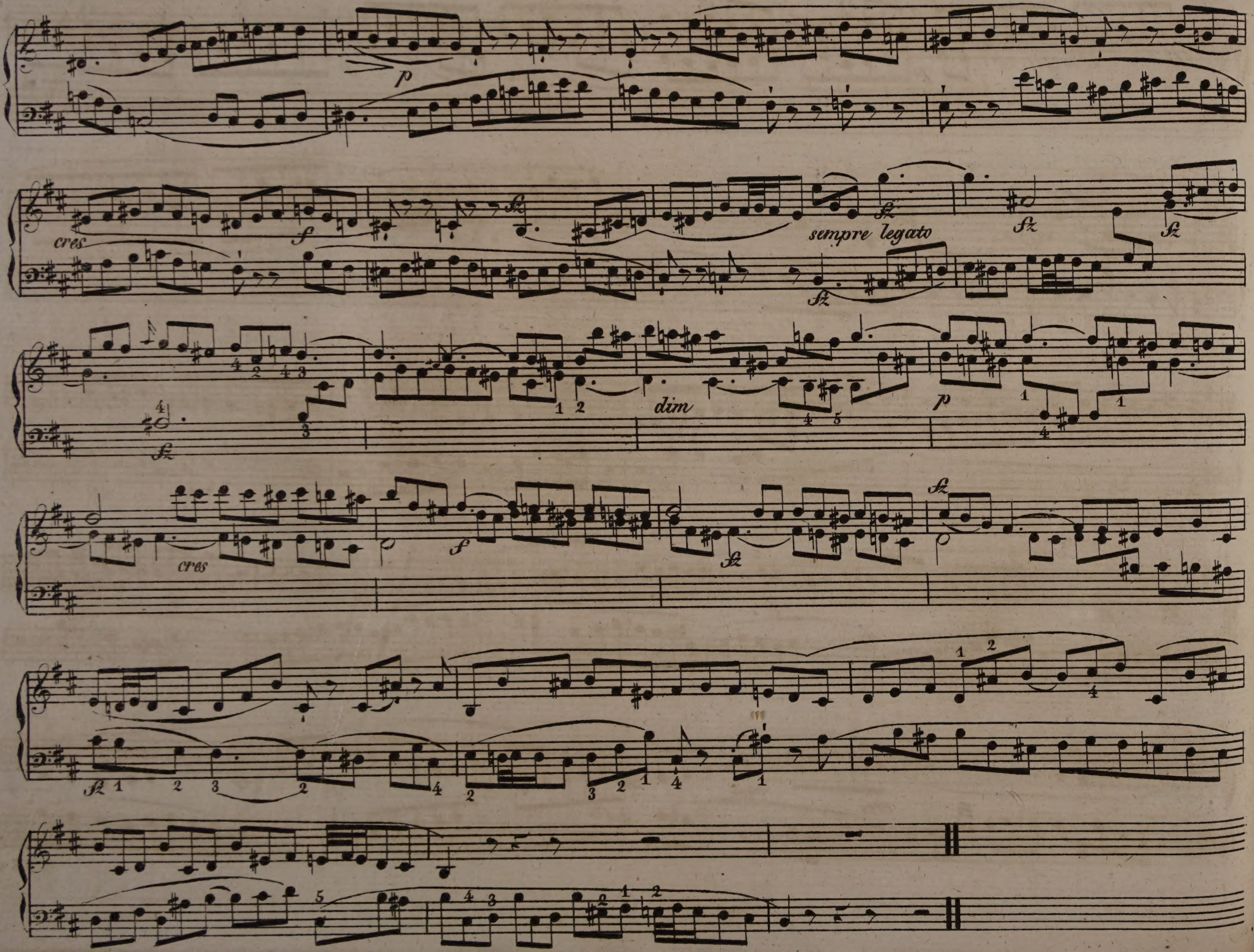
♩. = 108.

*Canone.*

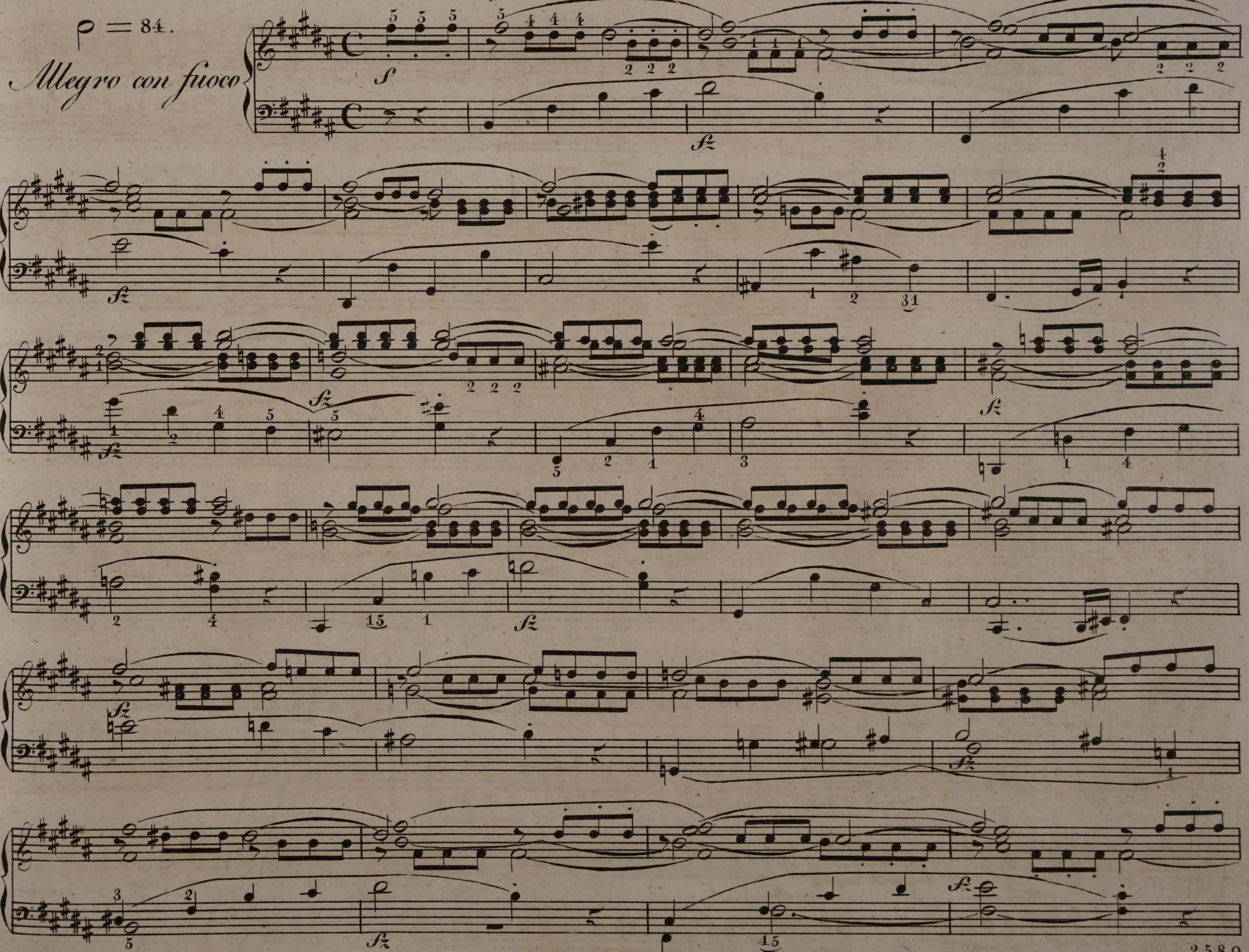
*Allegro moderato*

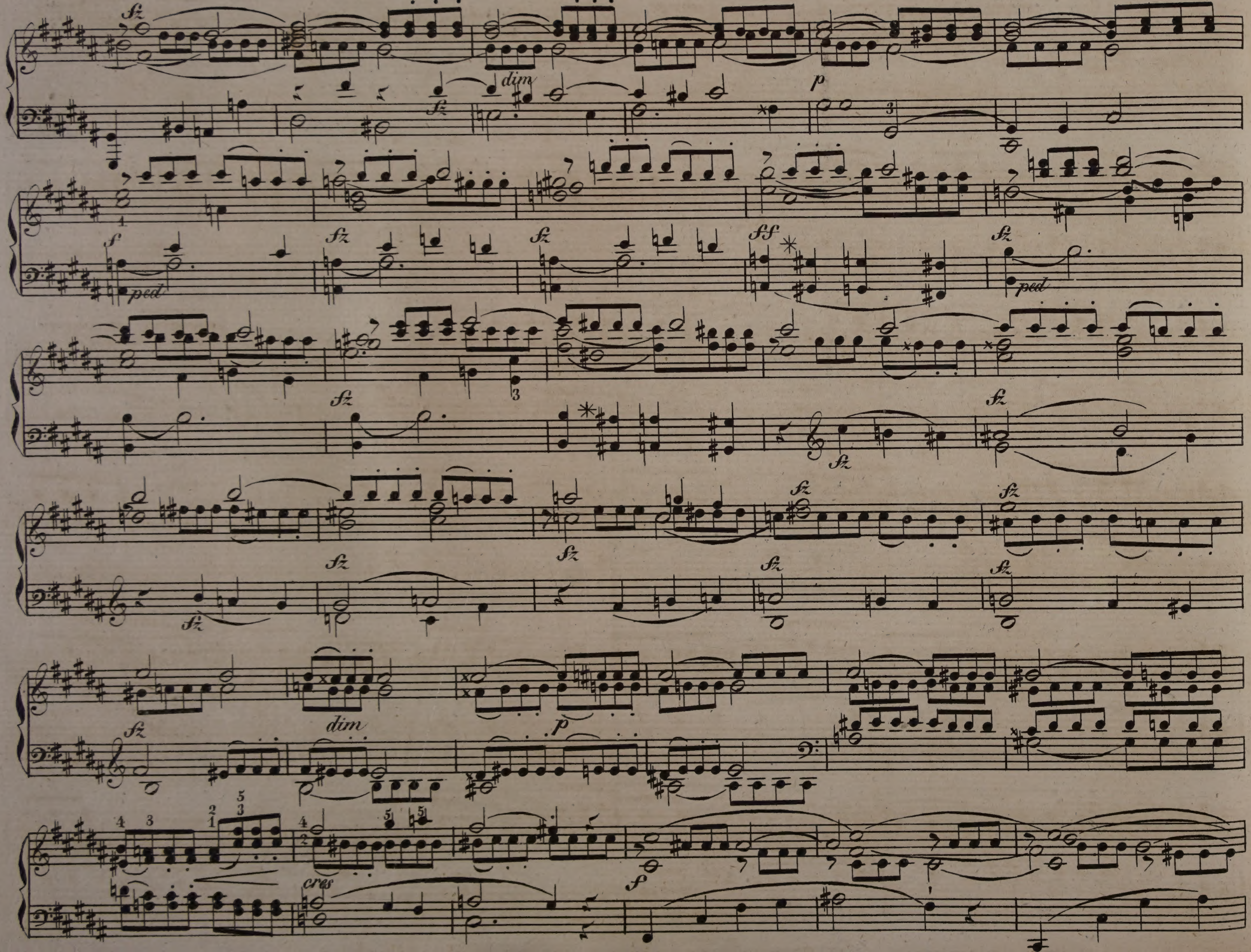


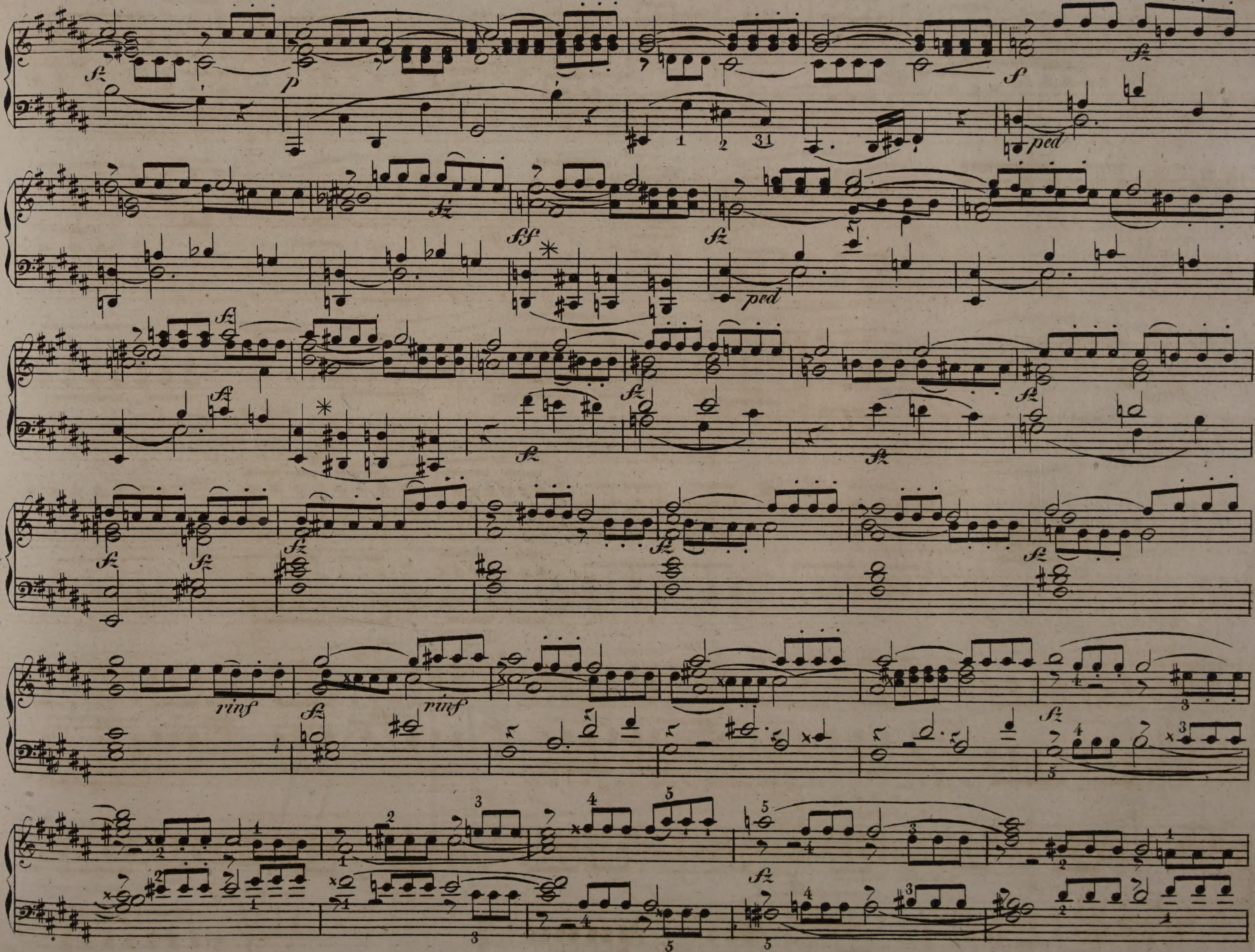

tr
p
cres
f
tr
fz
3 5 4
5
fz
fz
fz
p
fz
cres
fz
f

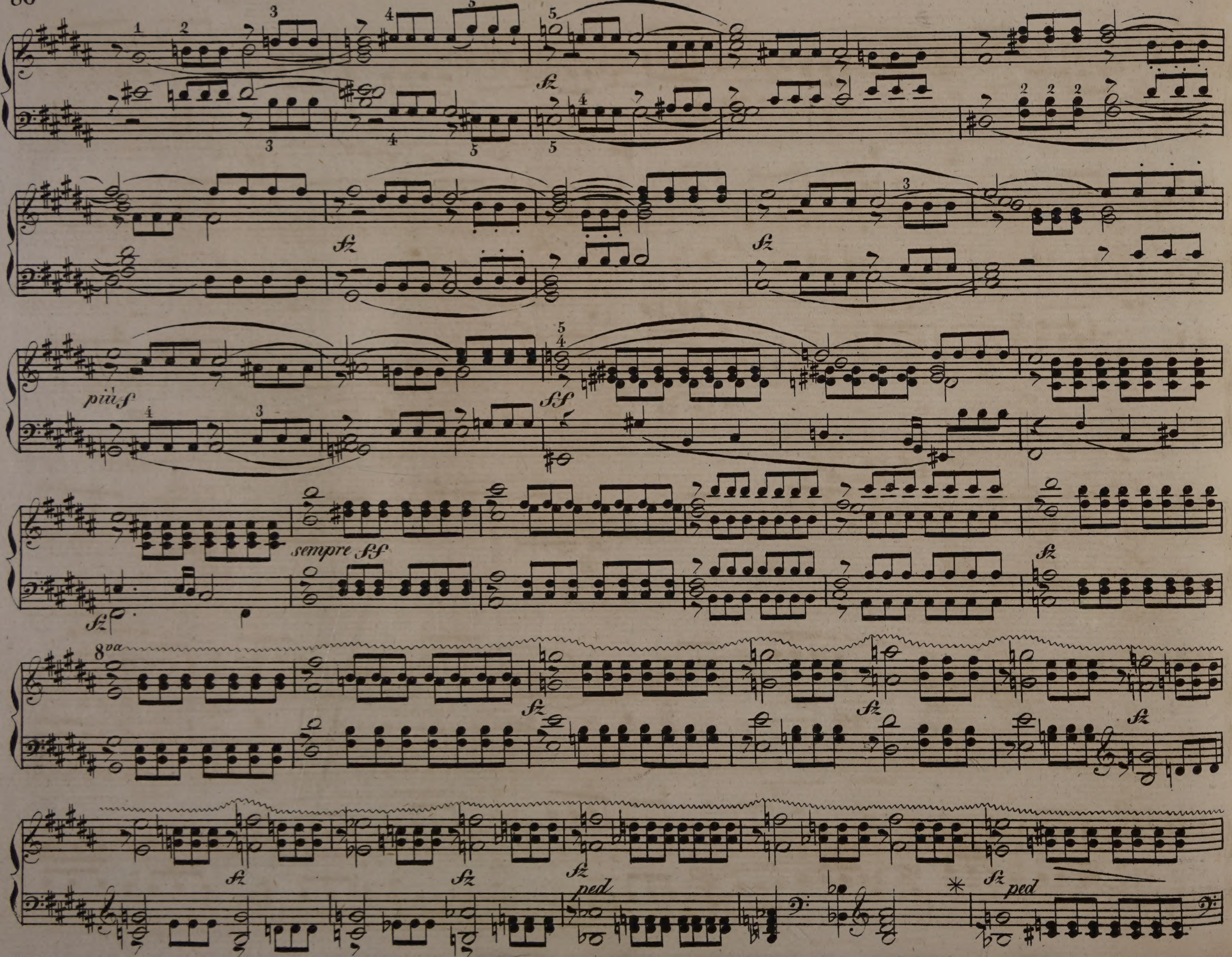

p
cres
f
sempre legato
fz
dim
cres

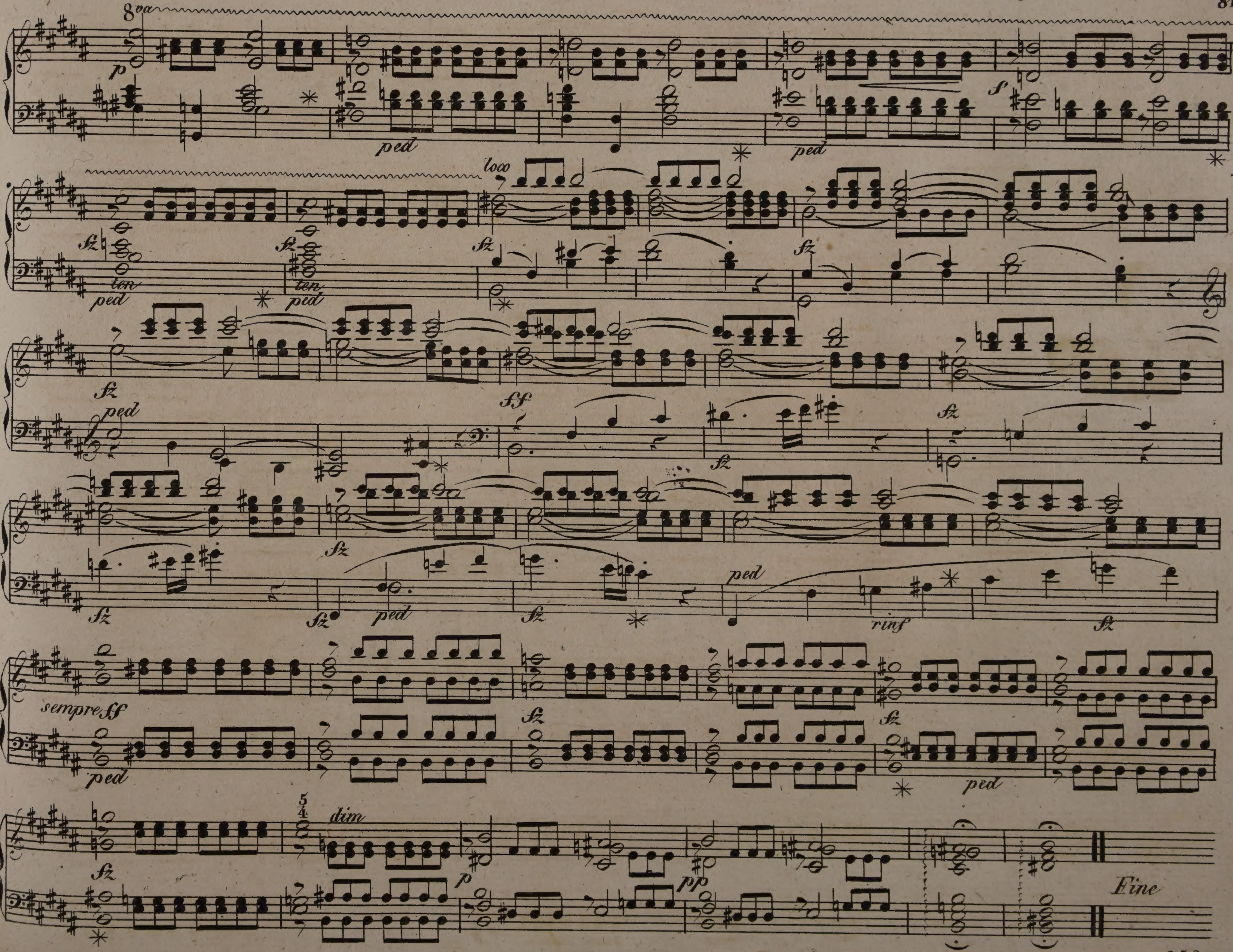
Ex. 27. *Um die Finger von einander unabhängig zu machen.*




fz
dim
p
f
ped
fz
ff
ped
fz
fz
dim
p
cres
f


ped
ped
rinf
rinf


sfz
più f
ff
sempre ff
8va
ped

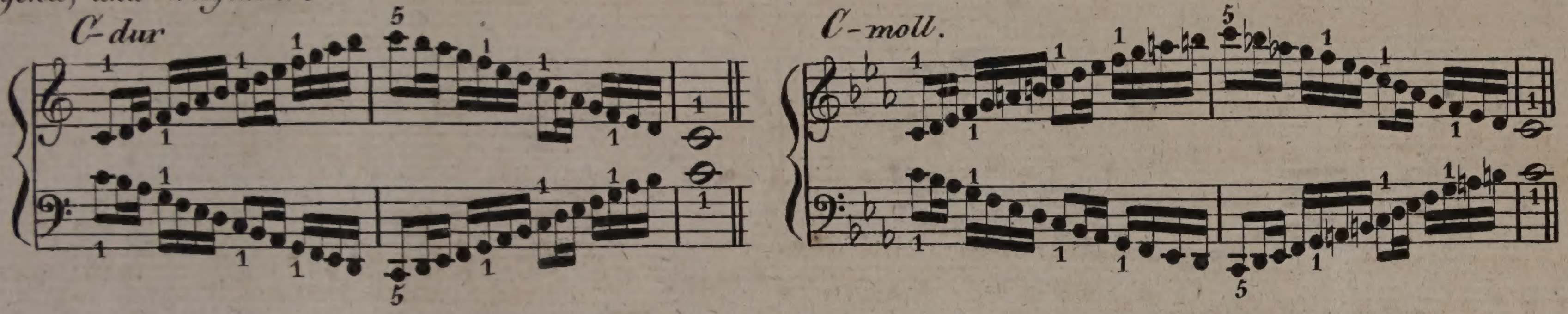

8va
p
ped
sf
loco
fz
ten
ff
rinf
sempre ff
dim
pp
Fine

# GRADUS AD PARNASSUM
ou
# L'art de jouer le Pianoforte
*démontré par des*
# Exercices
*dans le style sévère et dans le style elégant*
*composé et dédié*
## *à Madame la Princesse Wolkonsky*
*née Wolkonsky*
par
## MUZIO CLEMENTI.
*Membre de l'Academie royale de Stockholm.*
### Vol, 2.
Proprieté des Editeurs.
*Chez Breitkopf & Härtel à Leipzig.*

Pr. 2 Rthlr. 16 Gr.

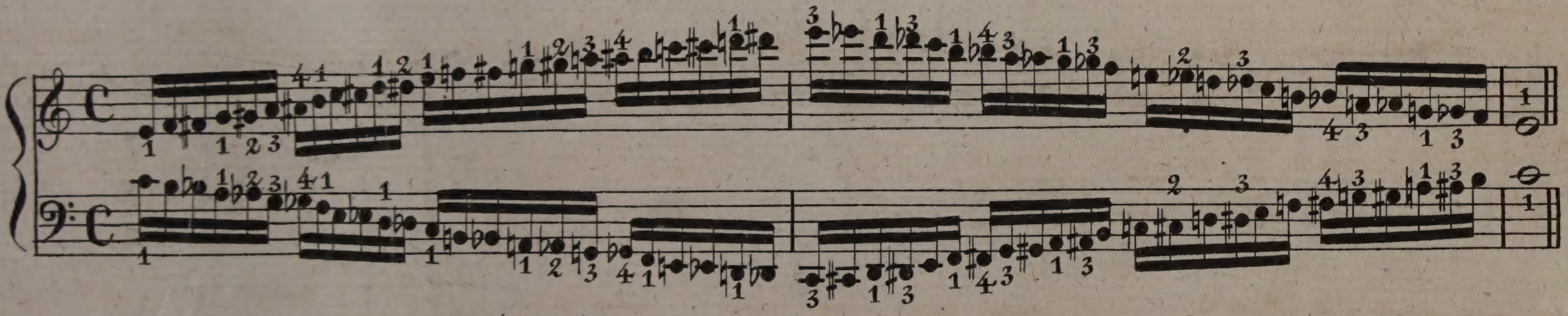
## Einleitende Bemerkungen über Fingersetzung.

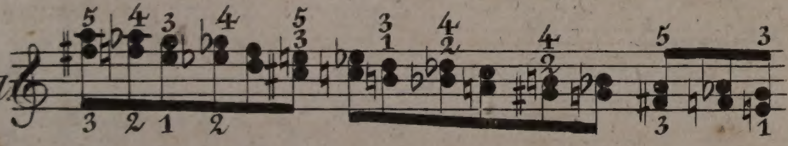
Die einfachste und regelmässigste Fingersetzung ist gewöhnlich die beste; namentlich in denjenigen Tonleitern, die oft mit grosser Schnelligkeit gespielt werden sollen. Die umgekehrte Ordnung, in welcher die Finger der rechten Hand zu denen der Linken stehen, hat zur Folge, dass in allen den Tonleitern, auf deren Haupt- und 5$^{te}$ Note man den Daumen an der linken Hand setzen kann, in der Rechten der Daumen auf die Haupt- oder erste- und auf die 4$^{te}$ Note in der Tonleiter zu stehen kommt. Zum Beweis spiele man ein und dieselbe Tonleiter zugleich mit der einen Hand auf- mit der andern absteigend, und umgekehrt.

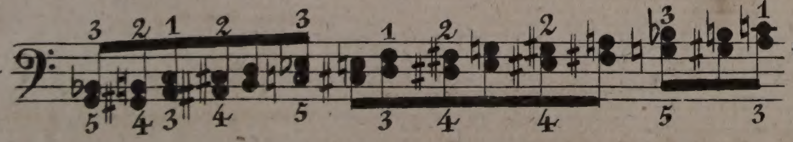



Dieselbe Regel gilt auch von G-dur und G-moll, D-dur und D-moll, A-dur und A-moll und E-dur und Emoll.

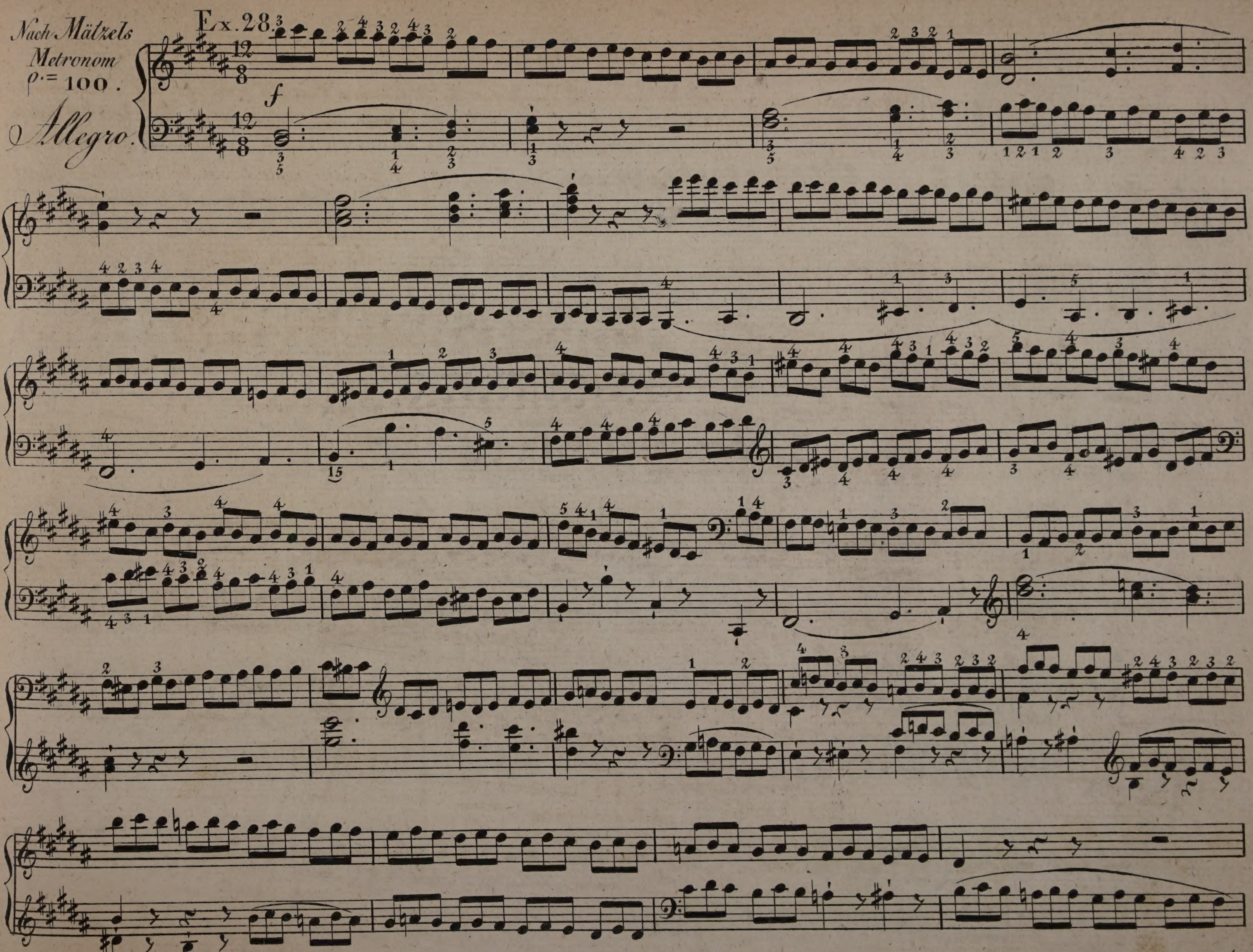
Auch in der chromatischen Tonleiter findet dieselbe, bis jetzt von mehrerern ausgezeichneten Spielern vernachlässigte Regelmässigkeit statt; Das Zusammentreffen ein und desselben Fingers an beiden Händen fällt auf die Obertasten.

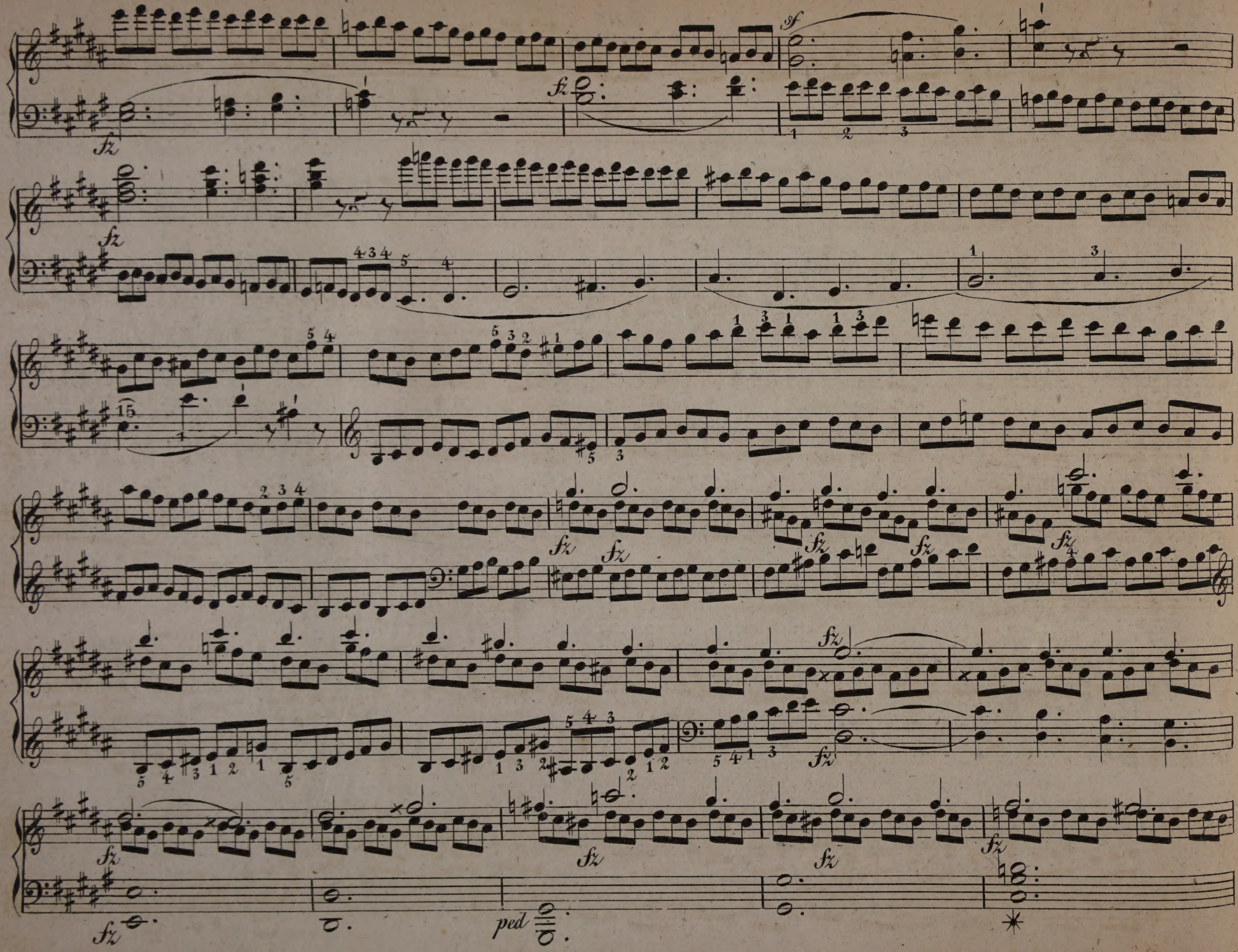


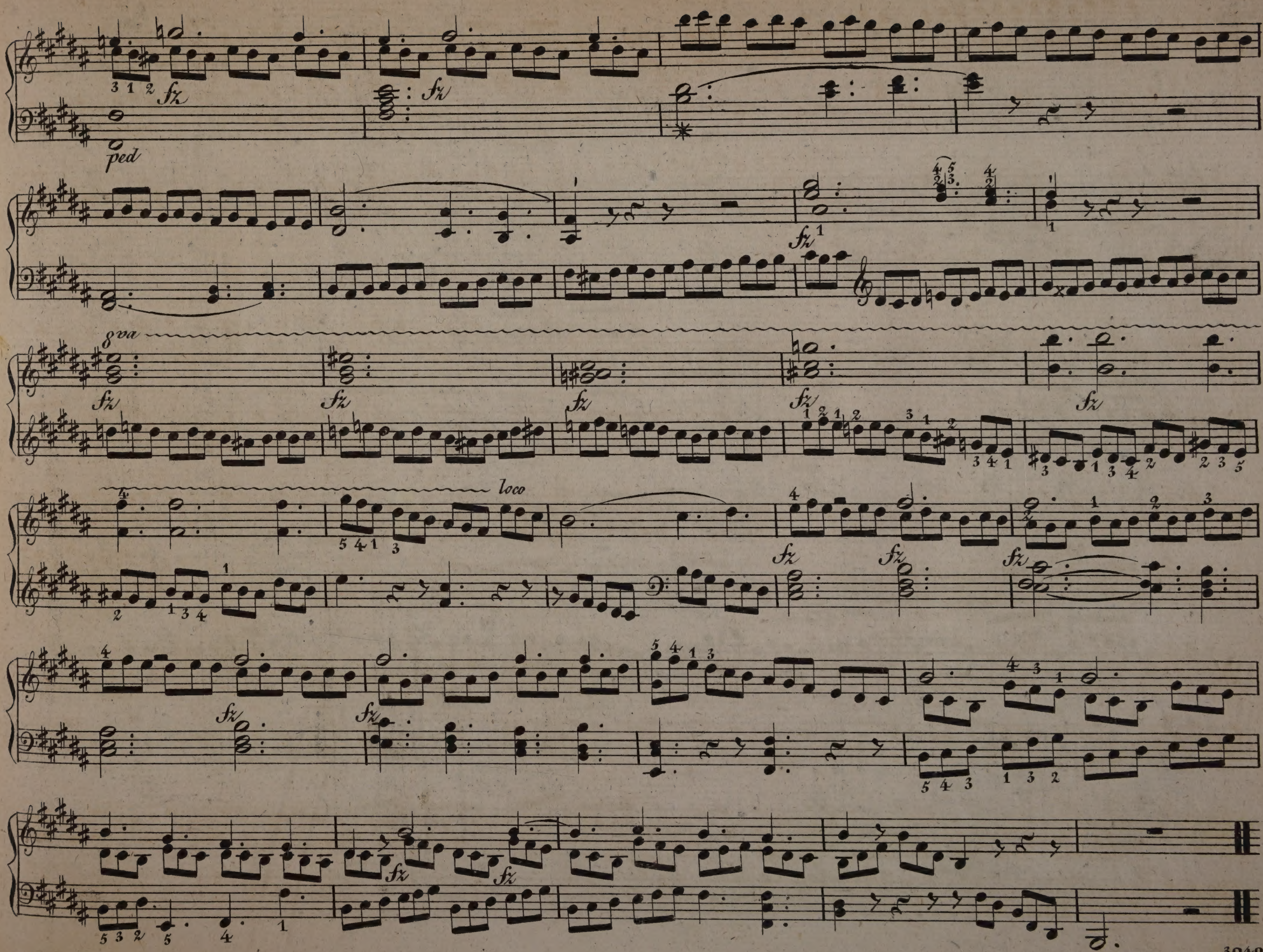
Chromatische Tonleiter in Terzen für die rechte Hand.  *Dieselbe Fingersetzung im Aufsteigen.

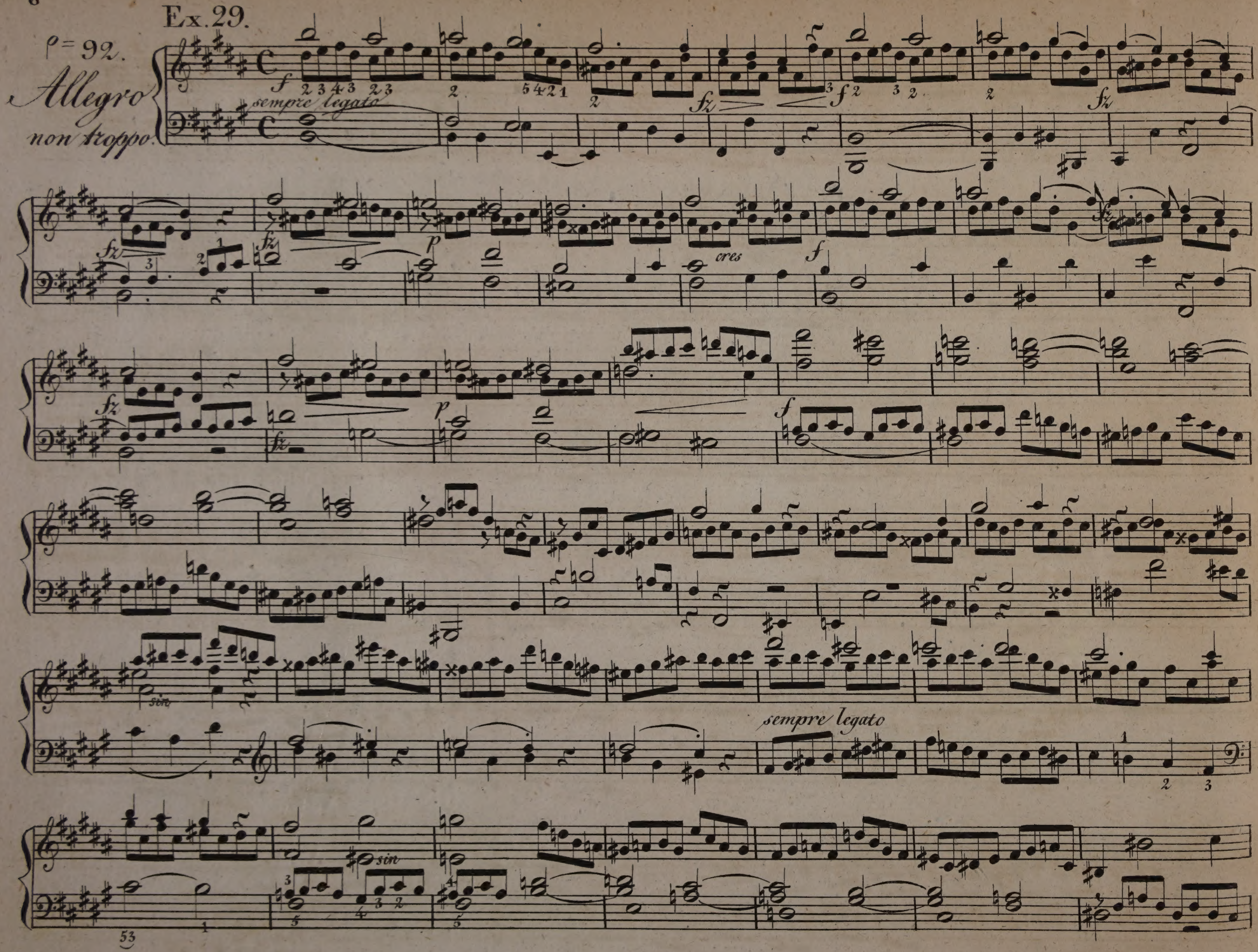
Dieselbe für die linke Hand. .............  *Dieselbe Fingersetzung im Absteigen.

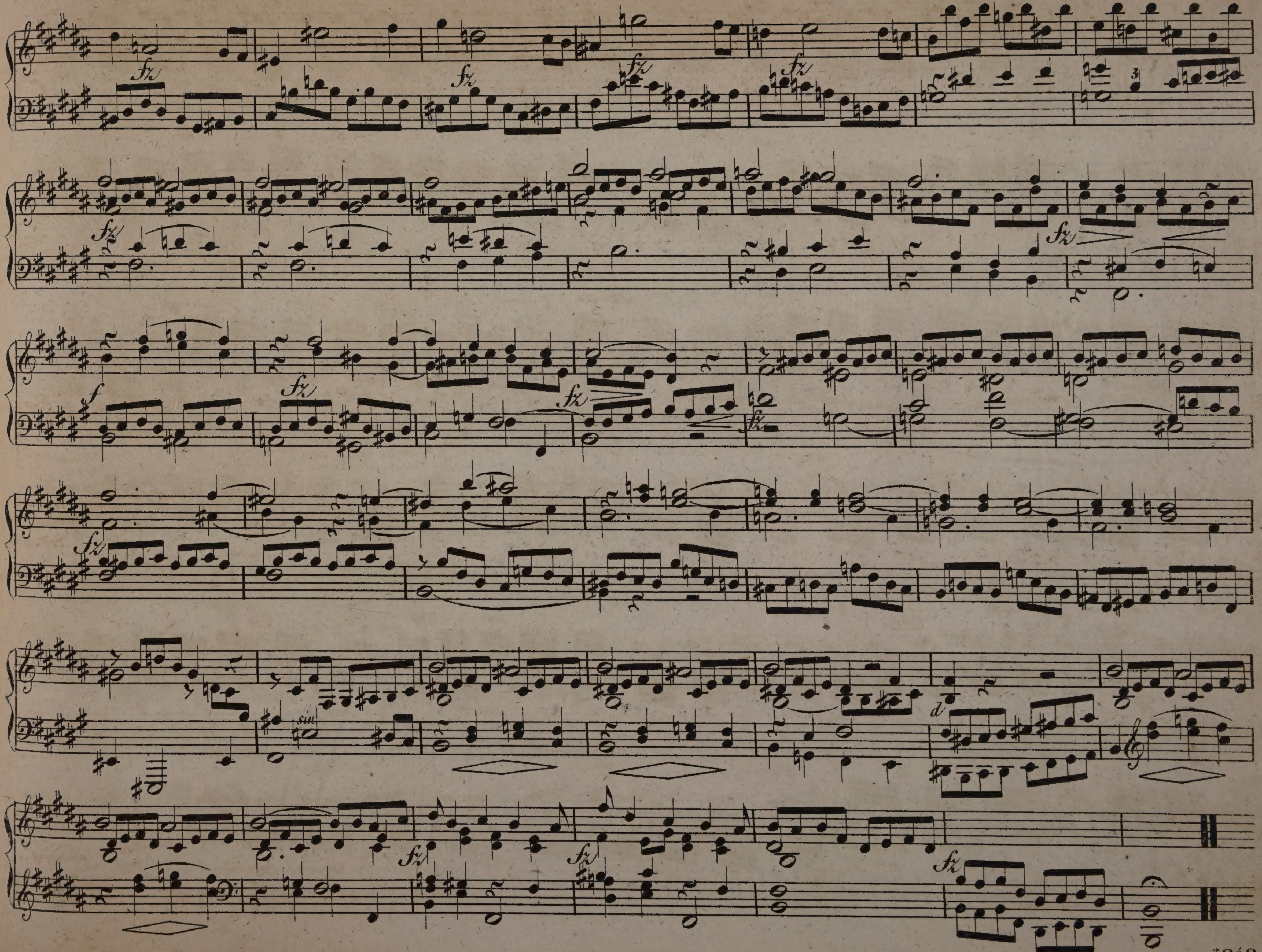
NB. Diese Grundregel lässt sich im Allgemeinen auf alle in umgekehrter Ordnung gegen einander stehenden Passagen anwenden.

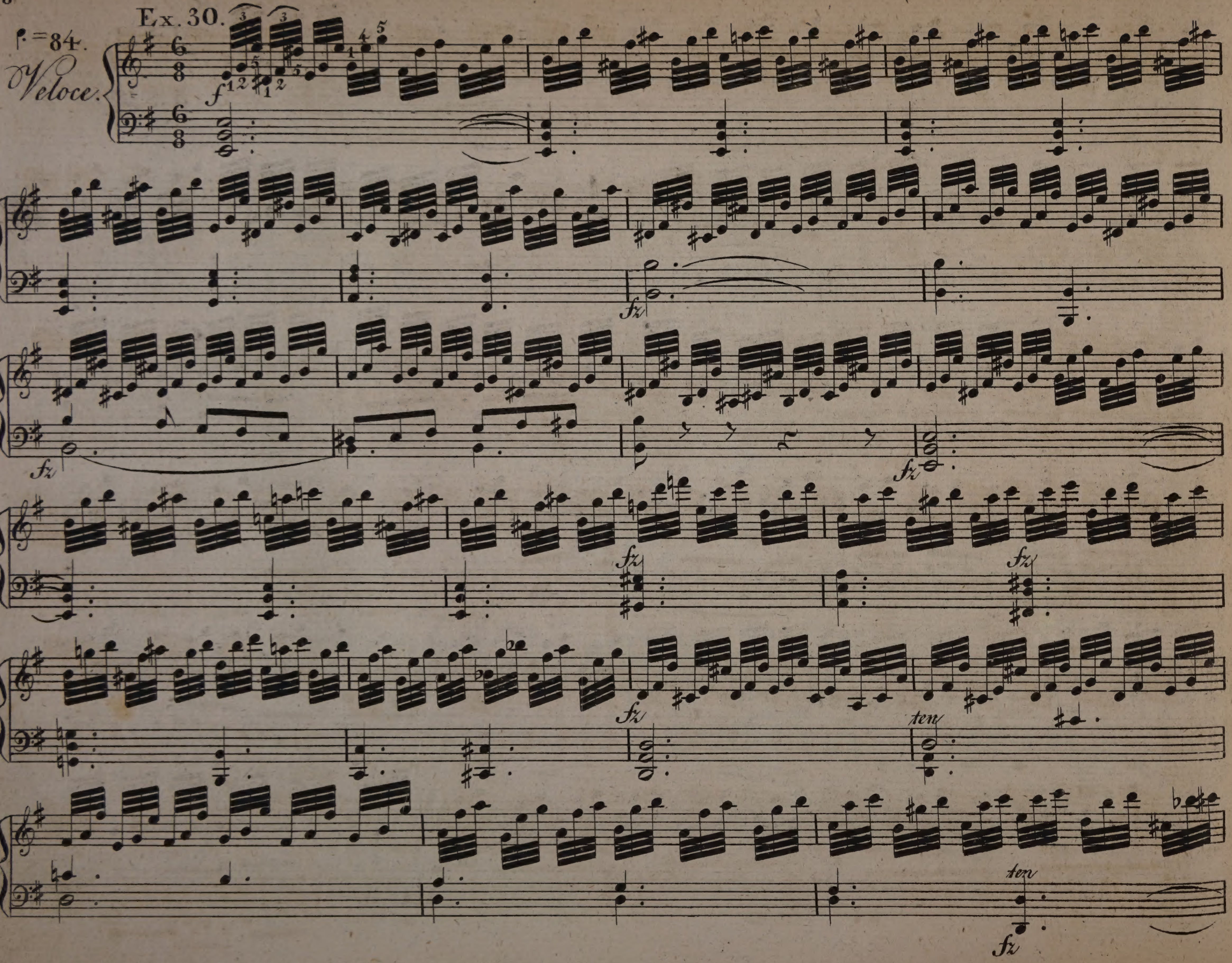

Nach Mätzels Metronom
♩. = 100.
Allegro.
Ex. 28.
f

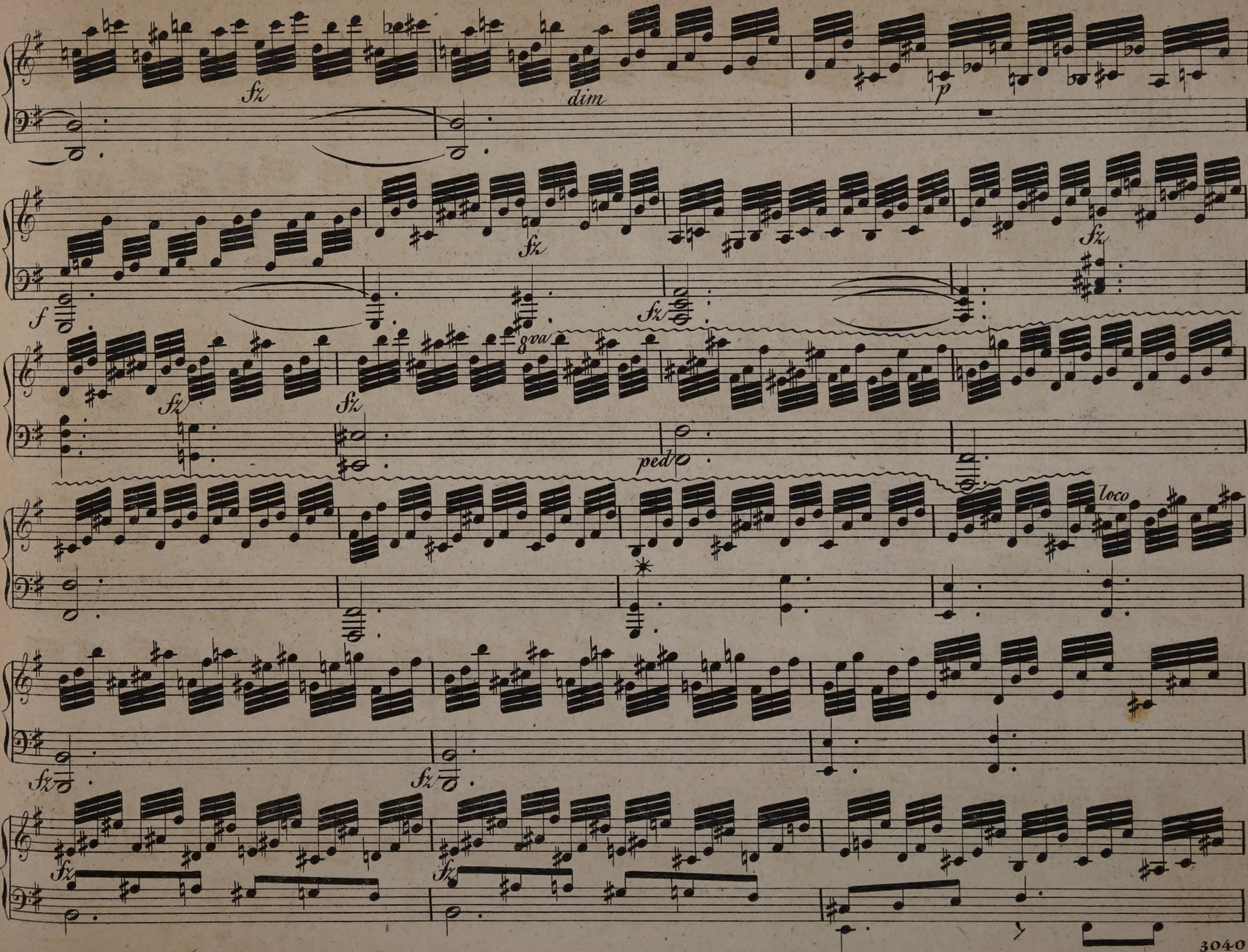

fz
sf
ped

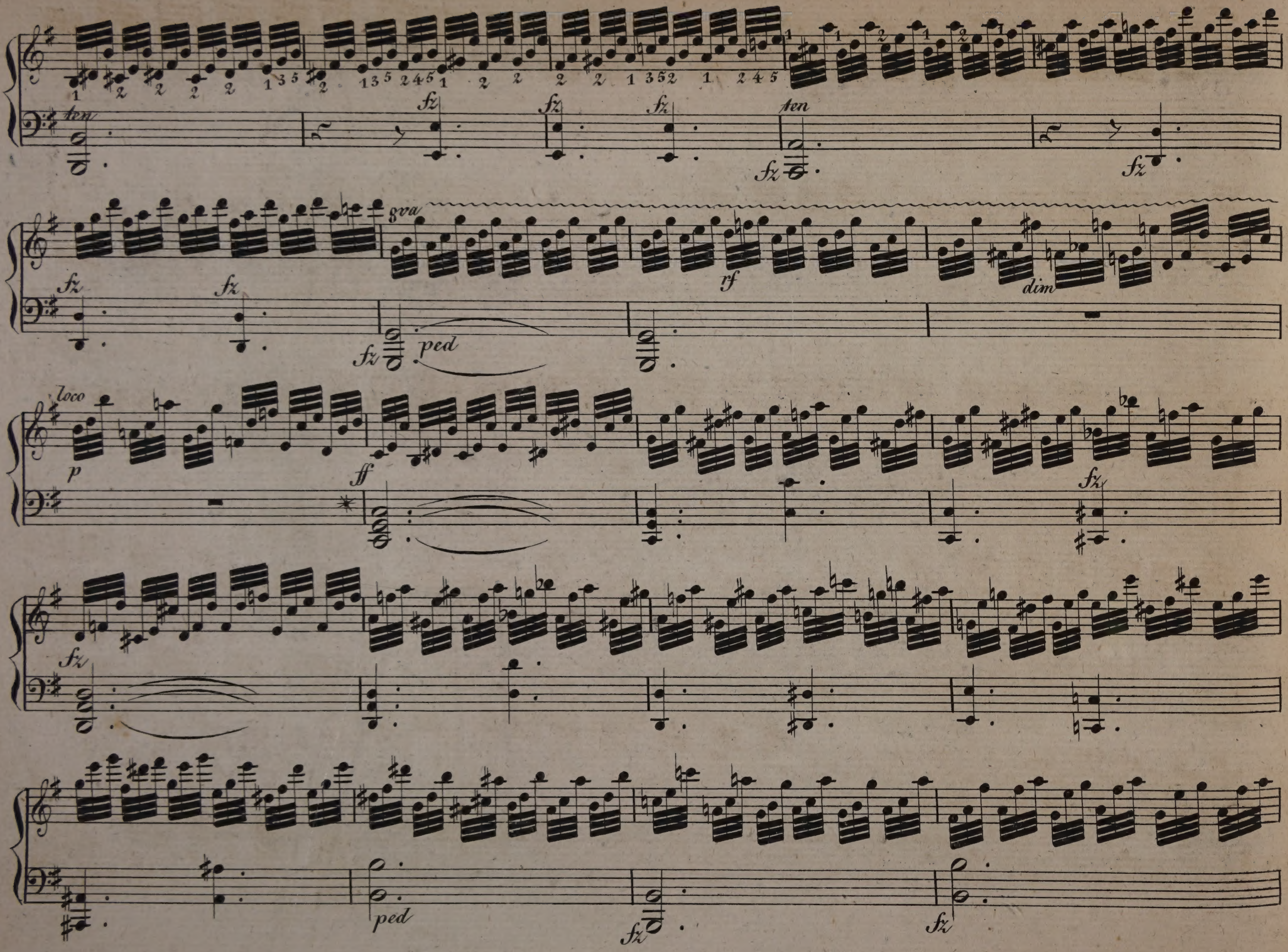

fz
ped
8va
loco

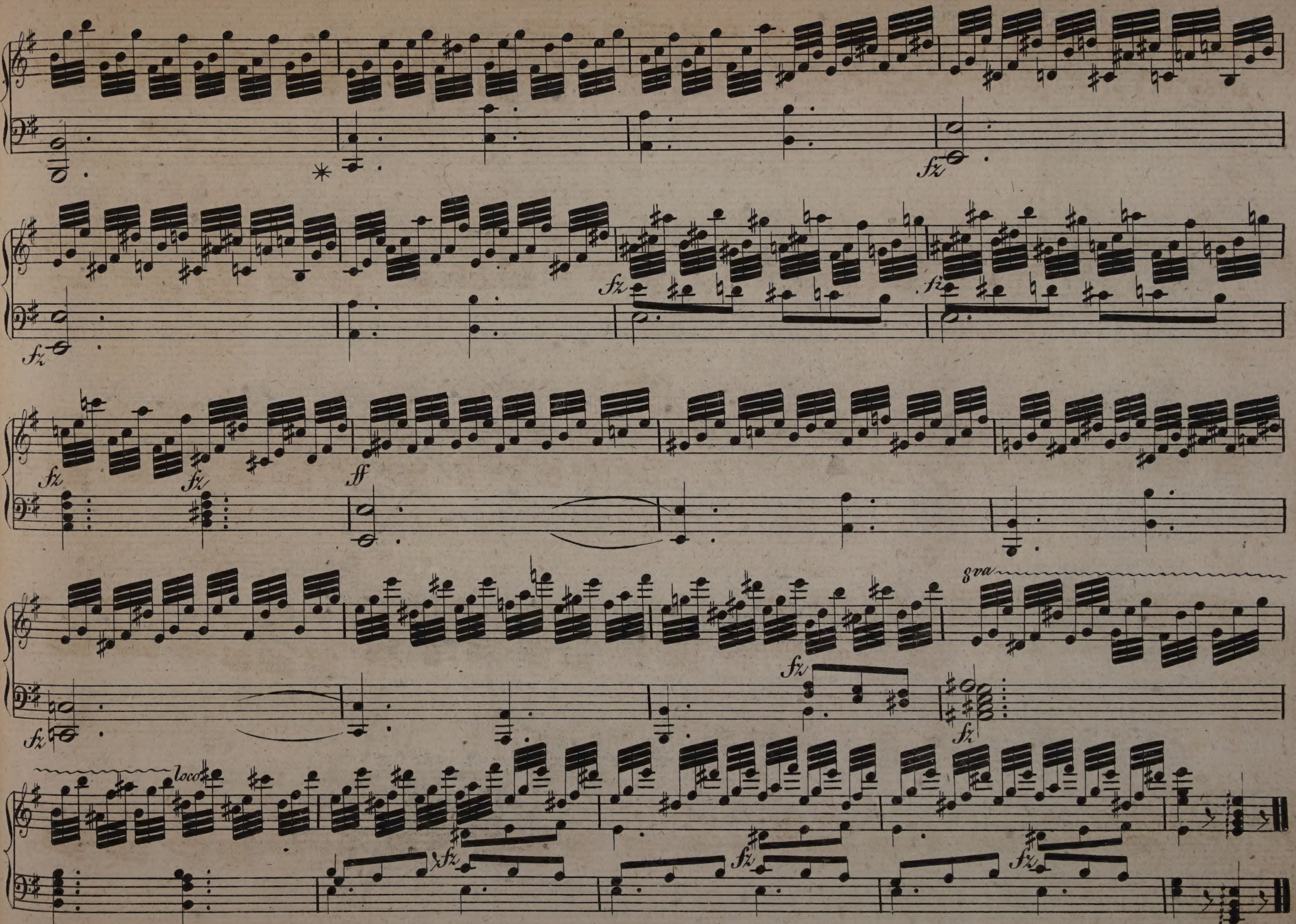

Ex.29.
𝅗𝅥 = 92.
Allegro non troppo.
f
sempre legato
fz
f
fz
fz
fz
p
cres
f
fz
fz
p
f
sin
sempre legato
sin
53

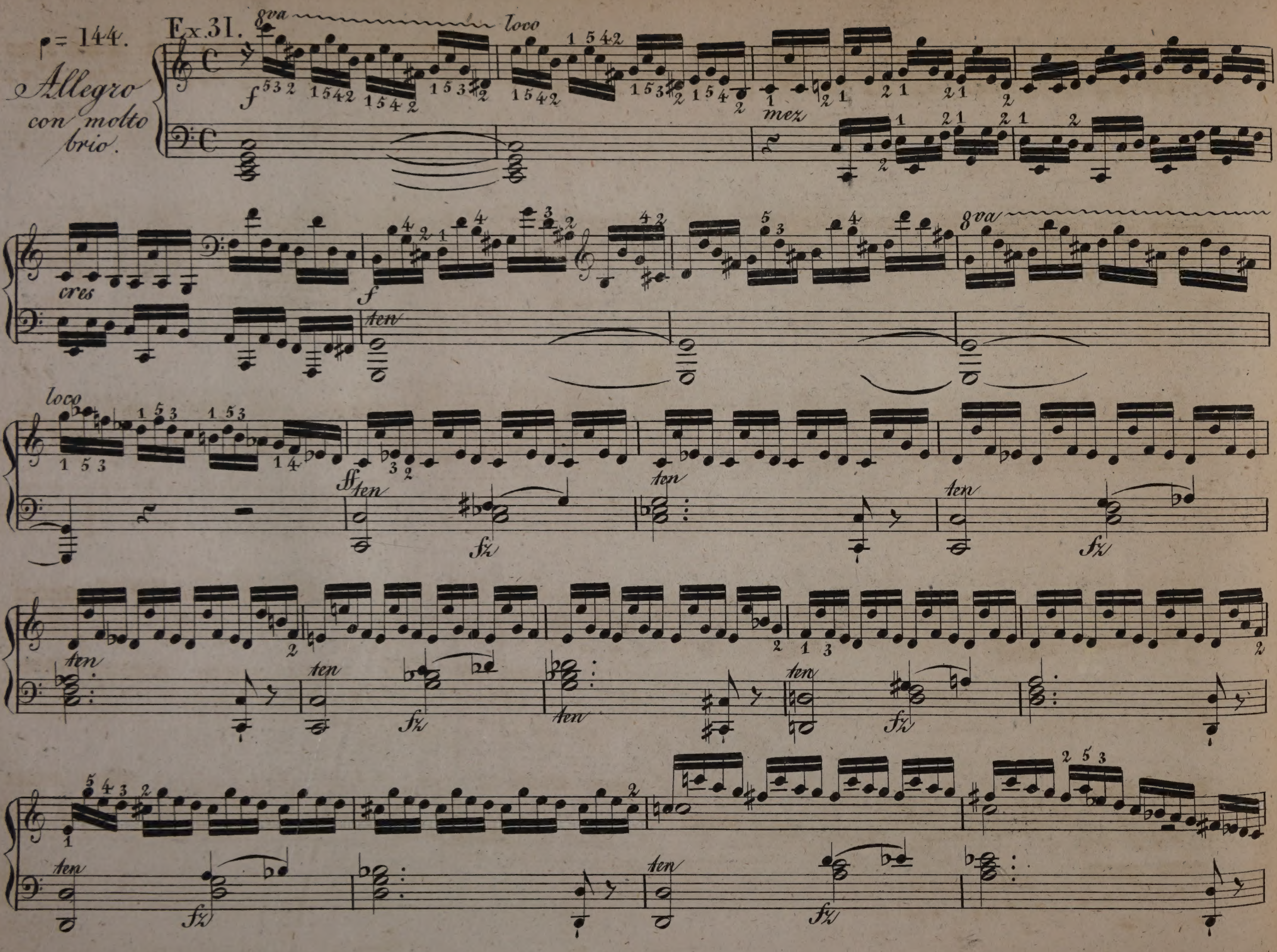

fz
f
sin
d

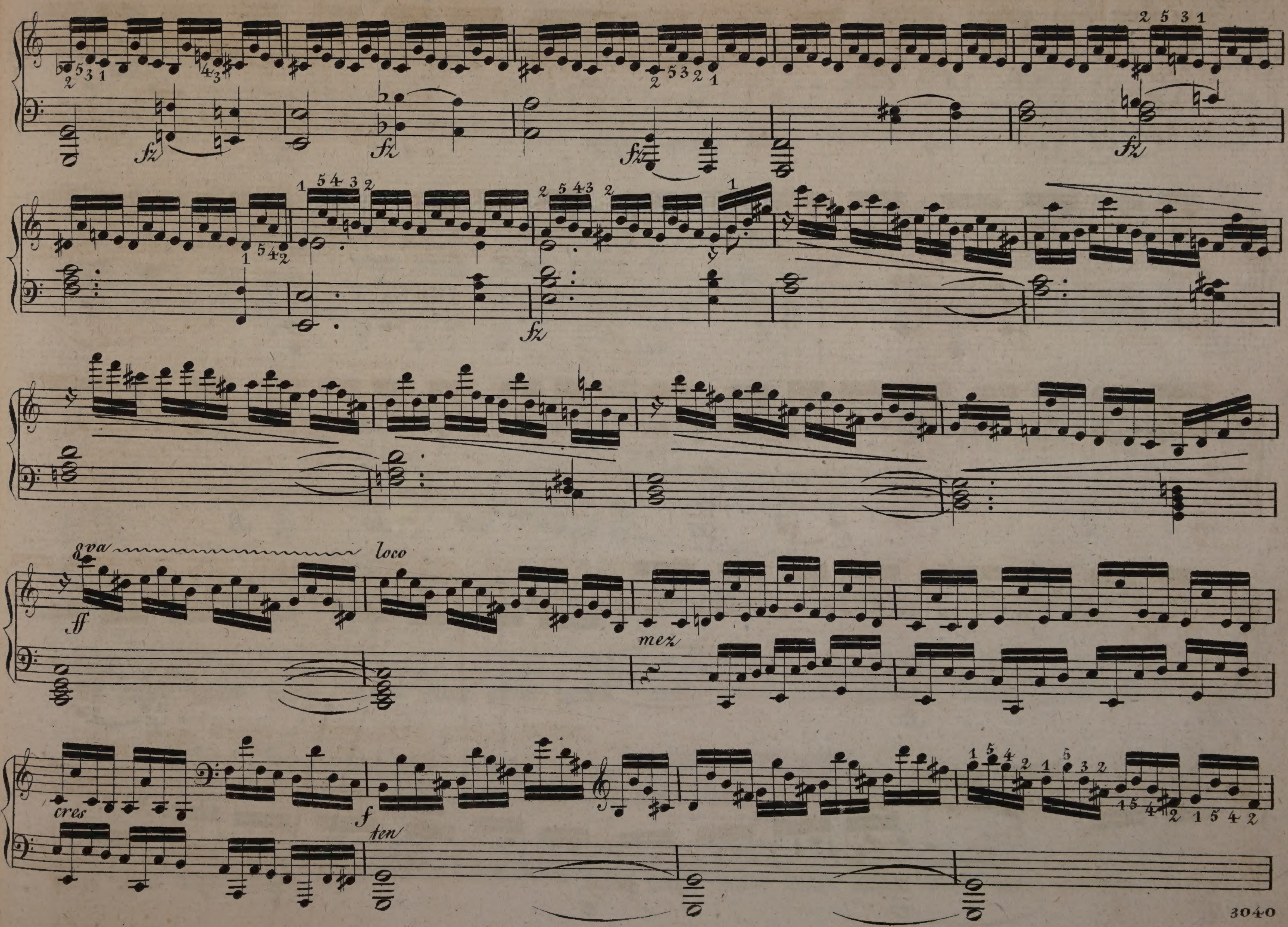

Ex. 30.
♩. = 84.
Veloce.
f
fz
ten

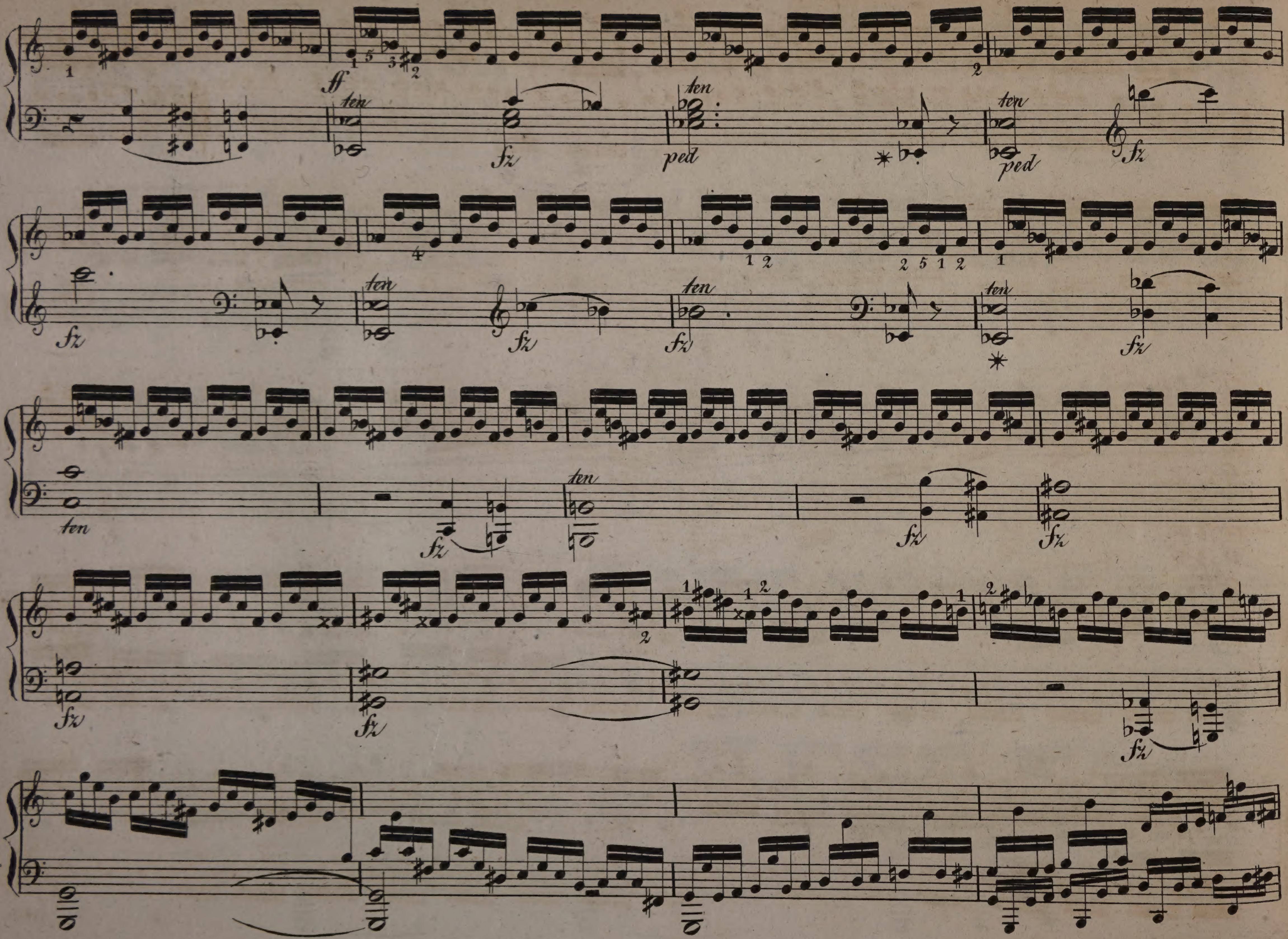

fz
dim
p
f
fz
fz
fz
fz
8va
ped
loco
fz
fz
fz
fz

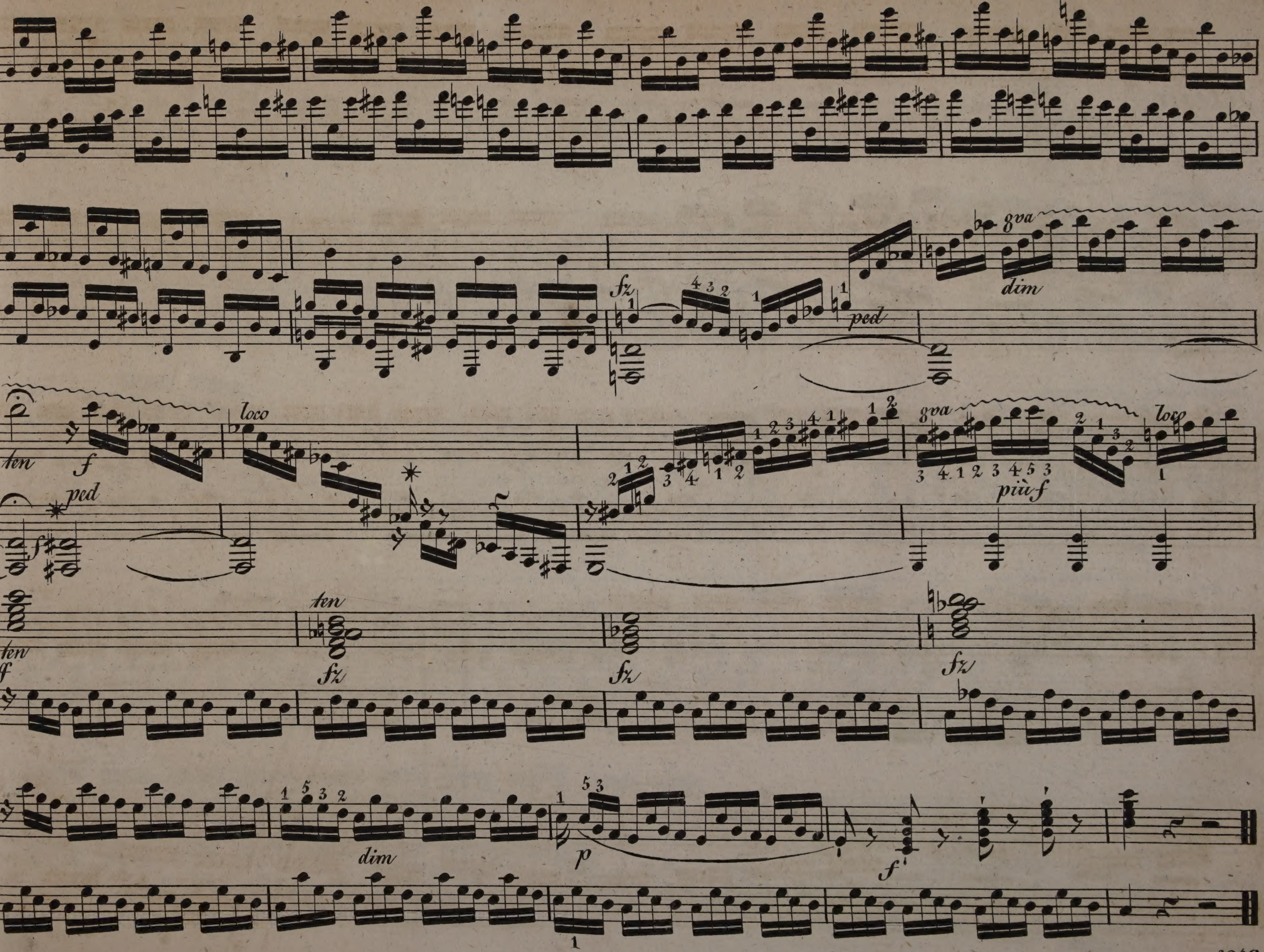

ten
fz
ten
fz
fz
8va
ped
rf
dim
loco
p
ff
fz
ped
fz
fz


fz
fz
fz
fz
fz
ff
fz
fz
8va
fz
loco
fz
fz
fz
fz
fz

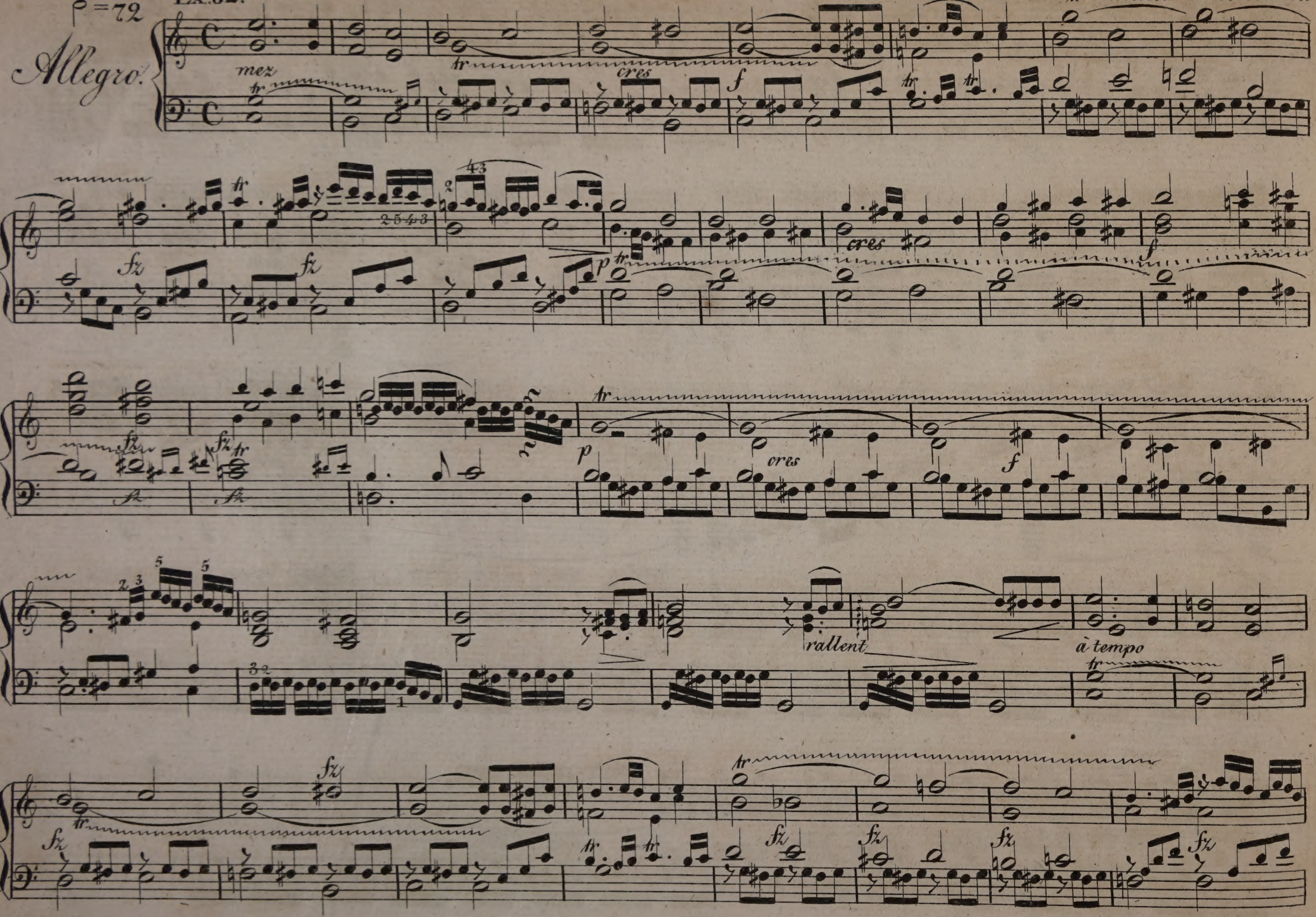

♩= 144.
Ex.31.
Allegro con molto brio.
8va
loco
f
mez
cres
ten
ff
fz

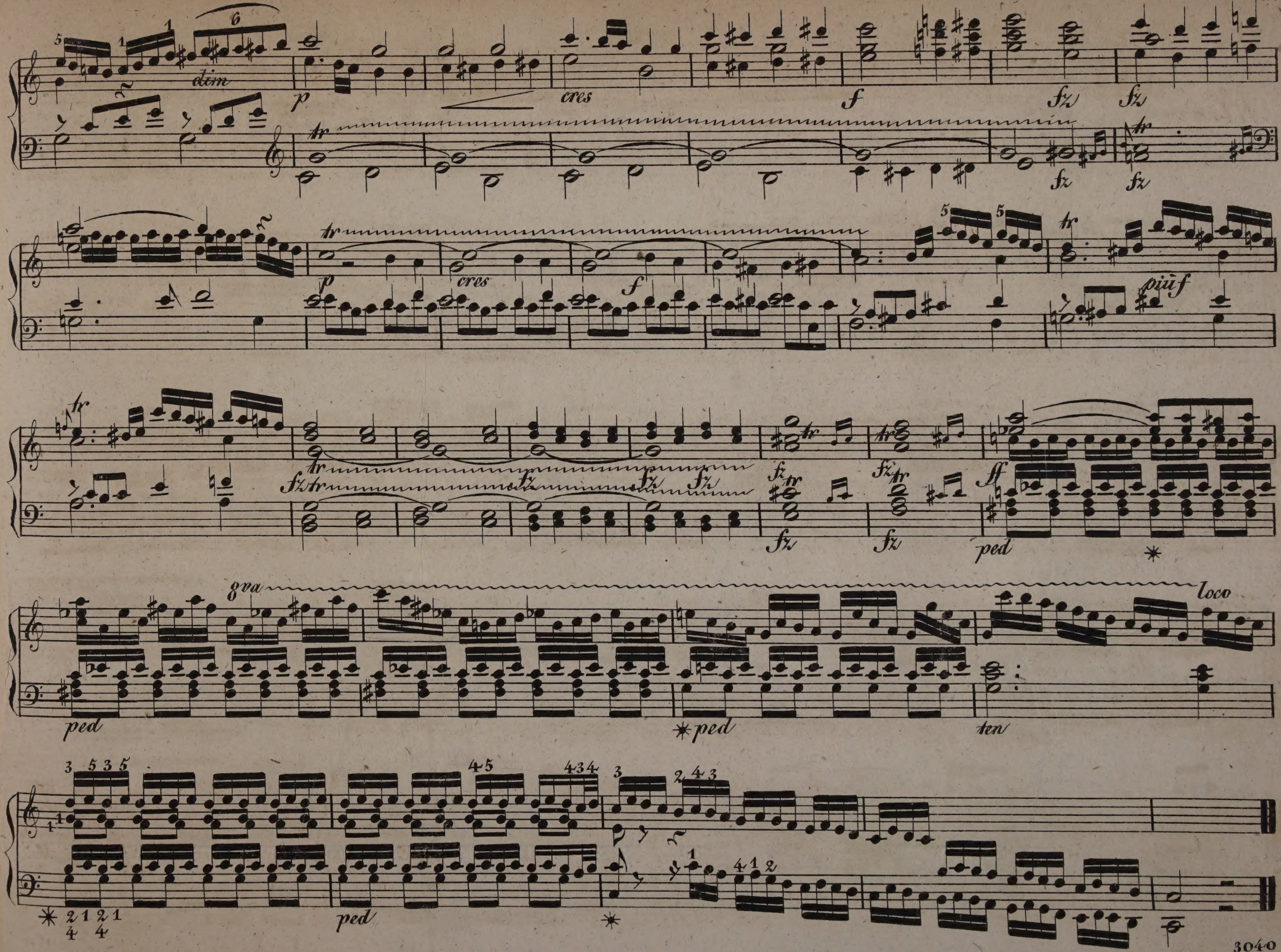

fz
fz
fz
fz
fz
8va
loco
ff
mez
cres
f
ten


ff
ten
fz
ped
ten
fz
ped
fz
ten
fz
fz
ten
fz
ten
fz
fz
ten
fz
ten
fz
fz
fz
fz
fz


8va
dim
fz
ped
ten
f
loco
piu f
ff
p

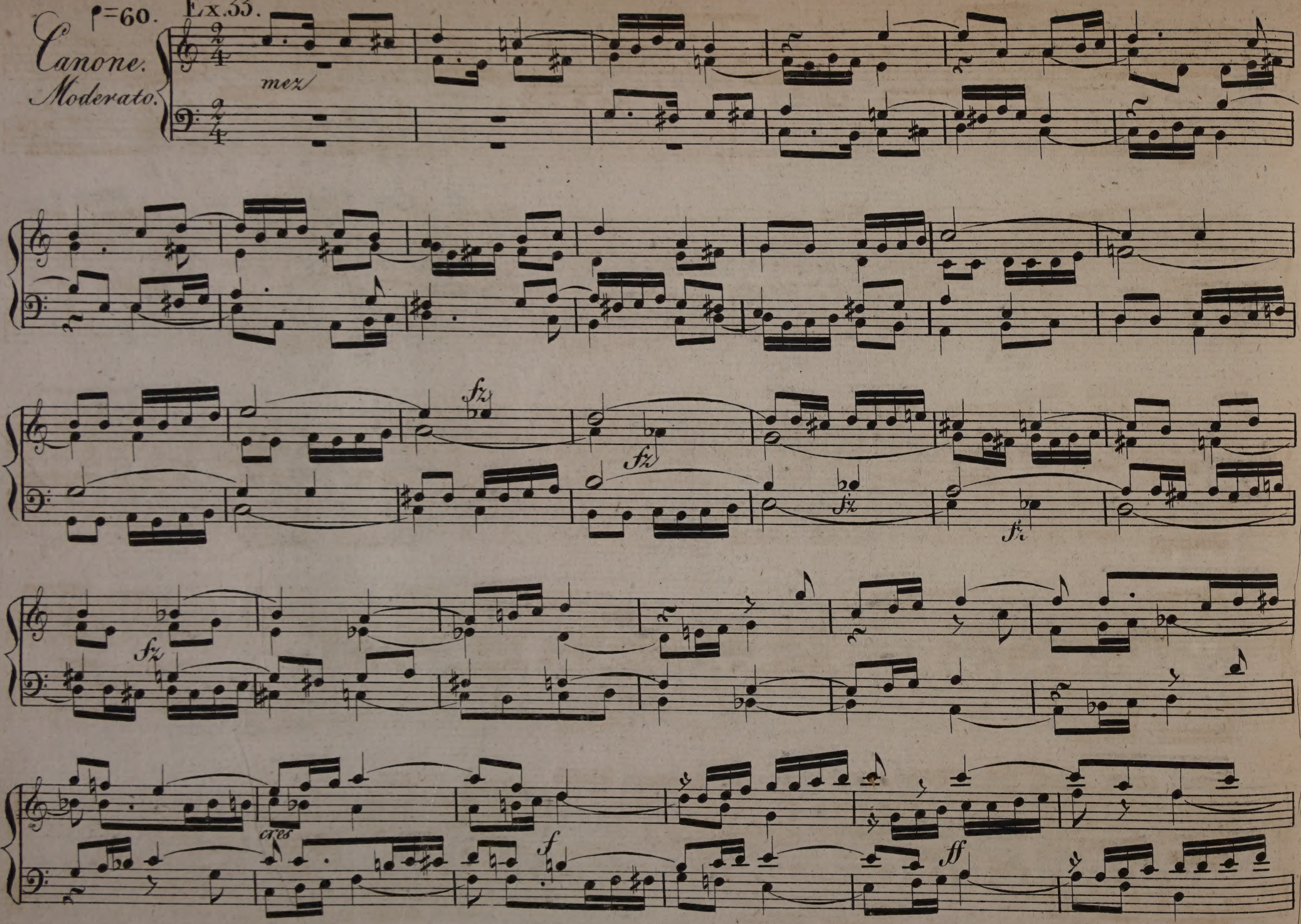
Ex. 32.

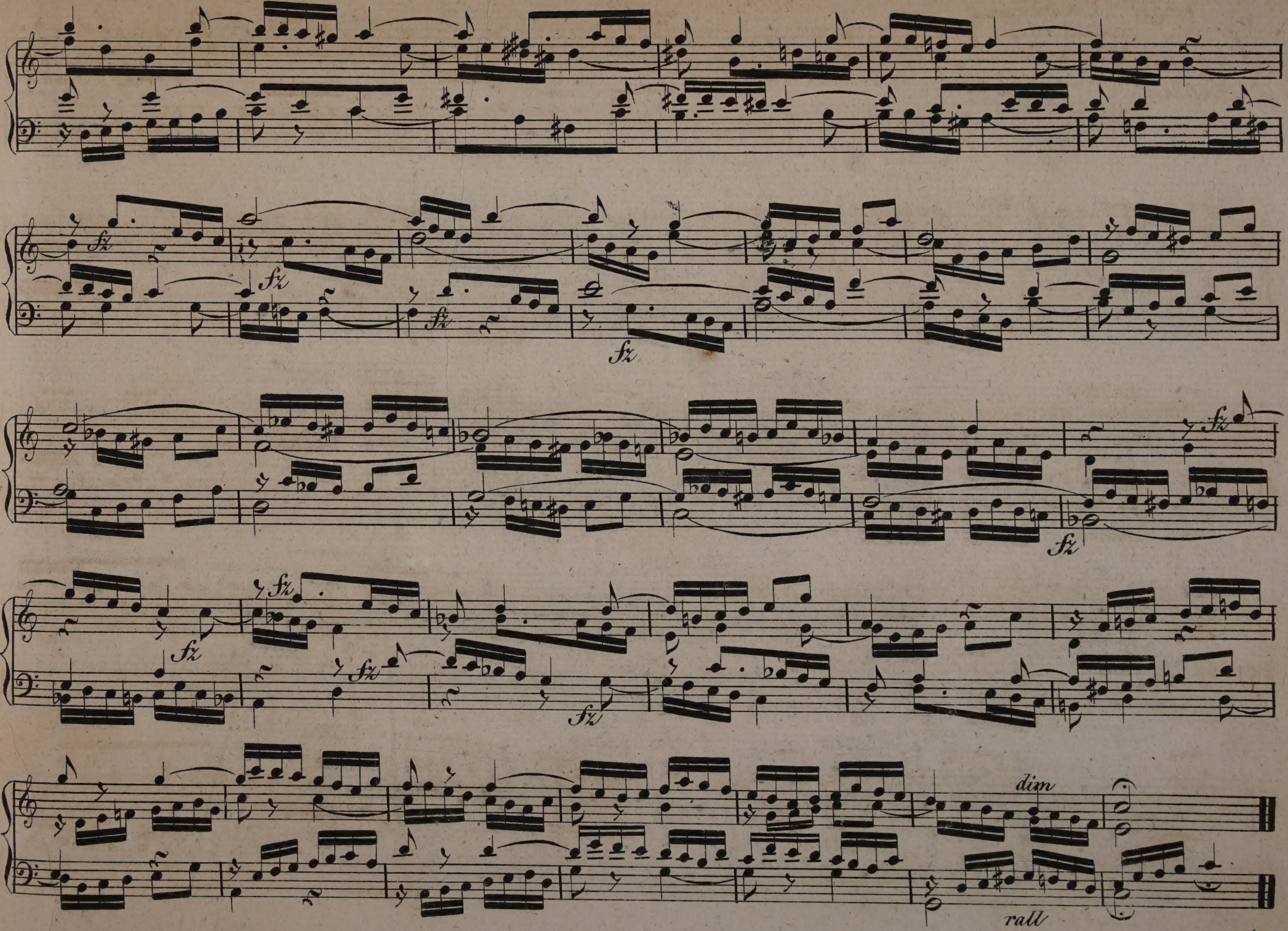


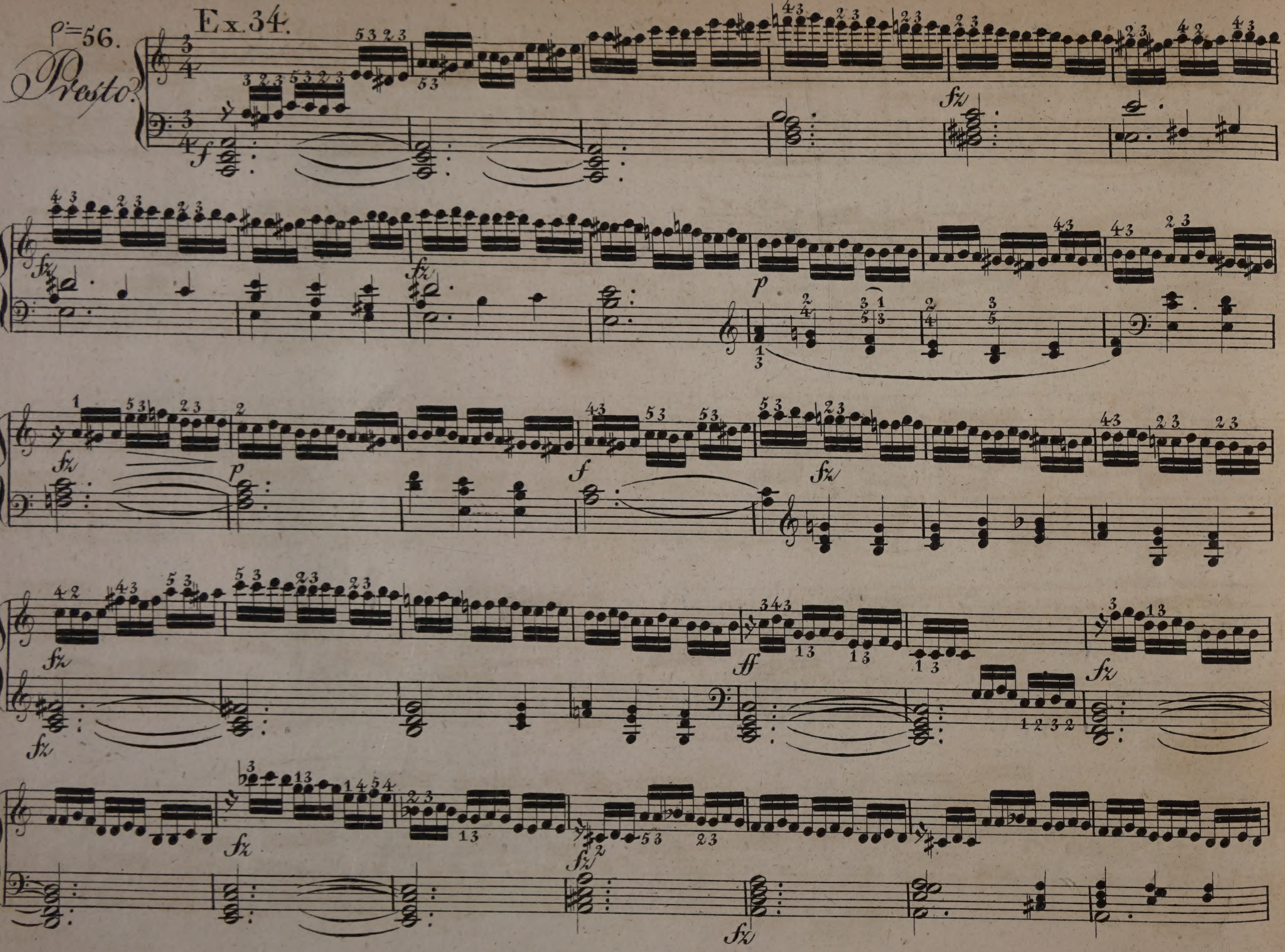

dim
p
cres
f
fz
fz
tr
p
cres
f
più f
tr
fz
ff
ped
8va
loco
ped
ped
ten
ped

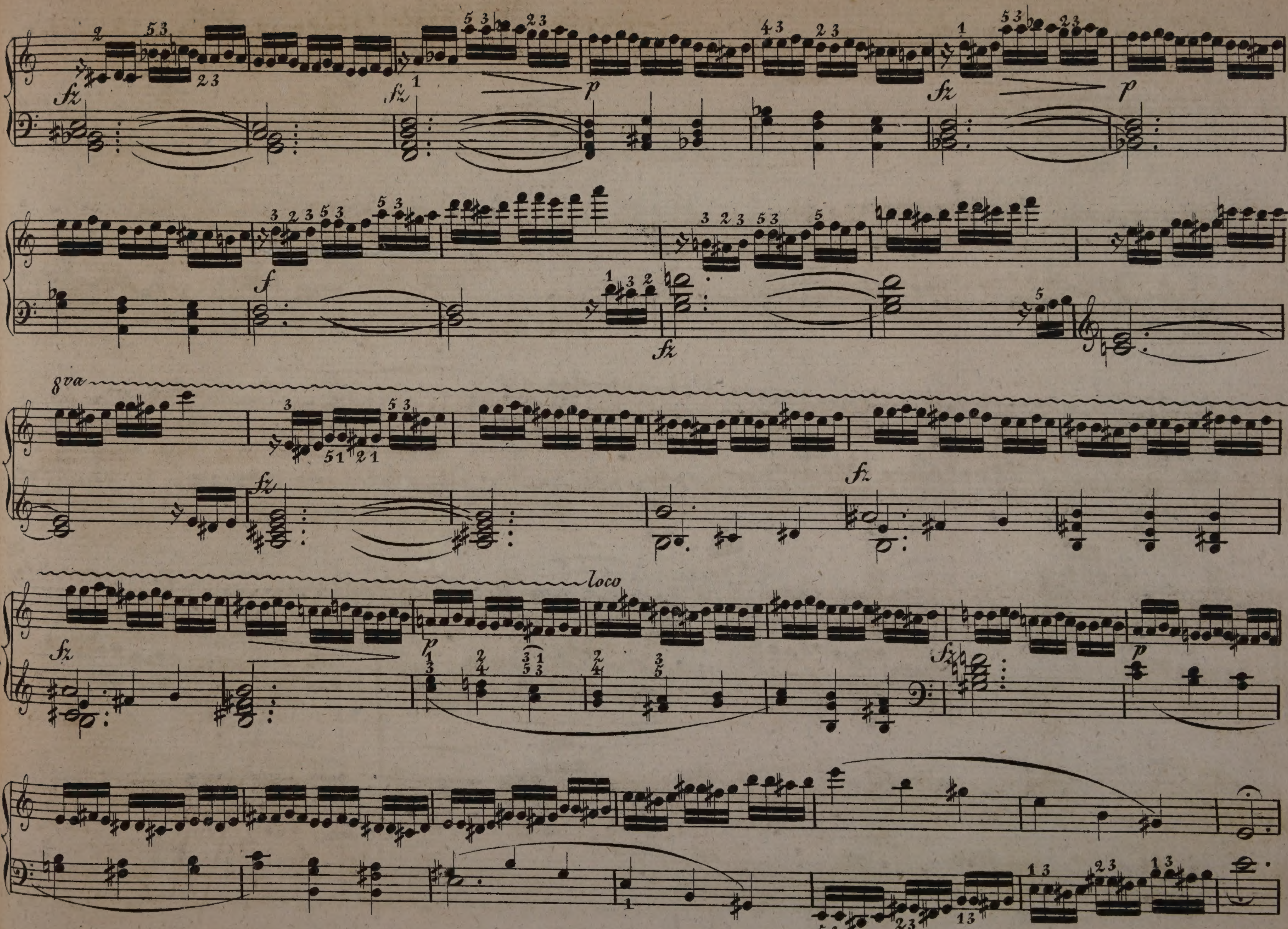
Ex. 33.

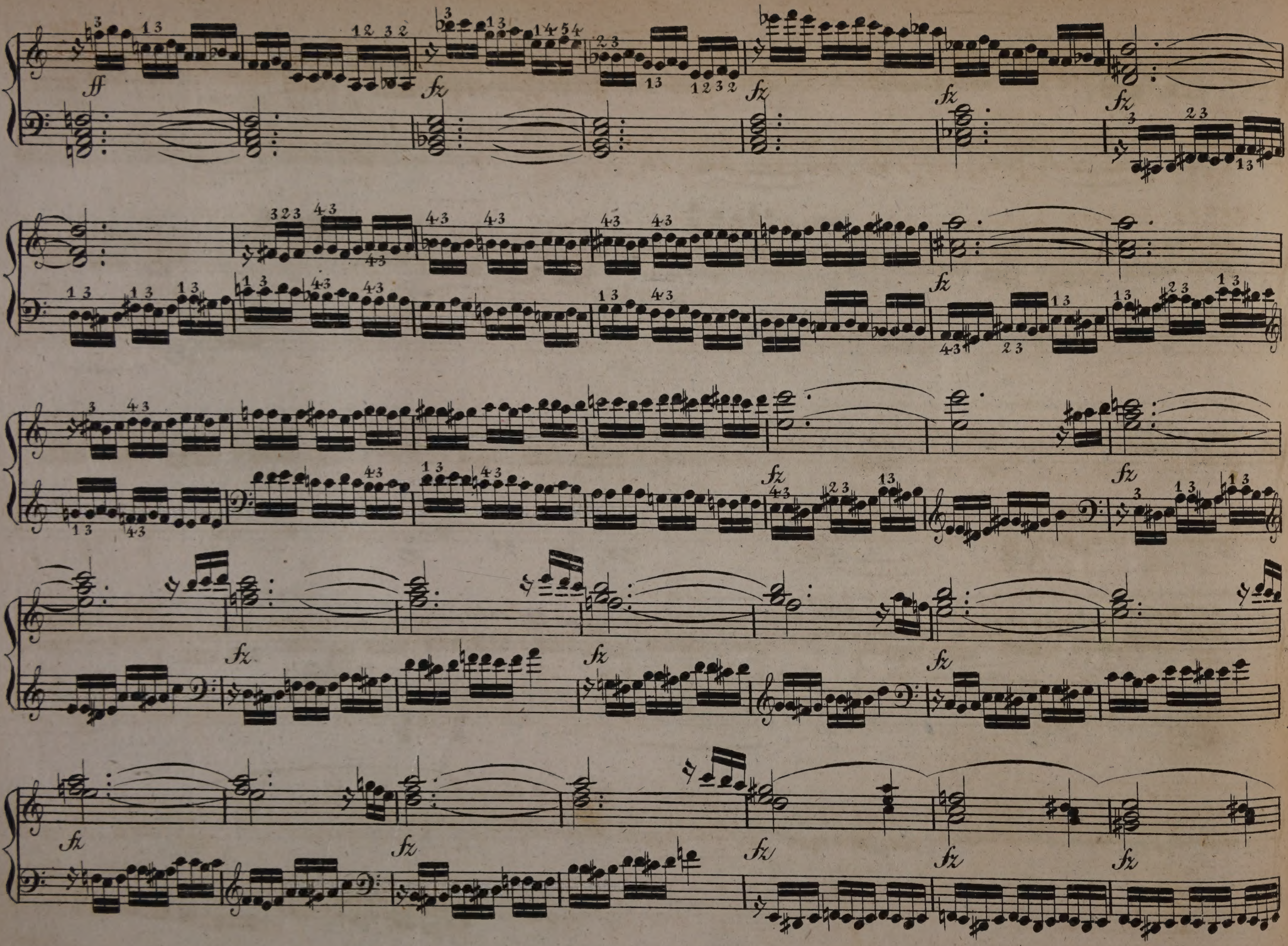
*Canone.* *Moderato.* ♩=60.

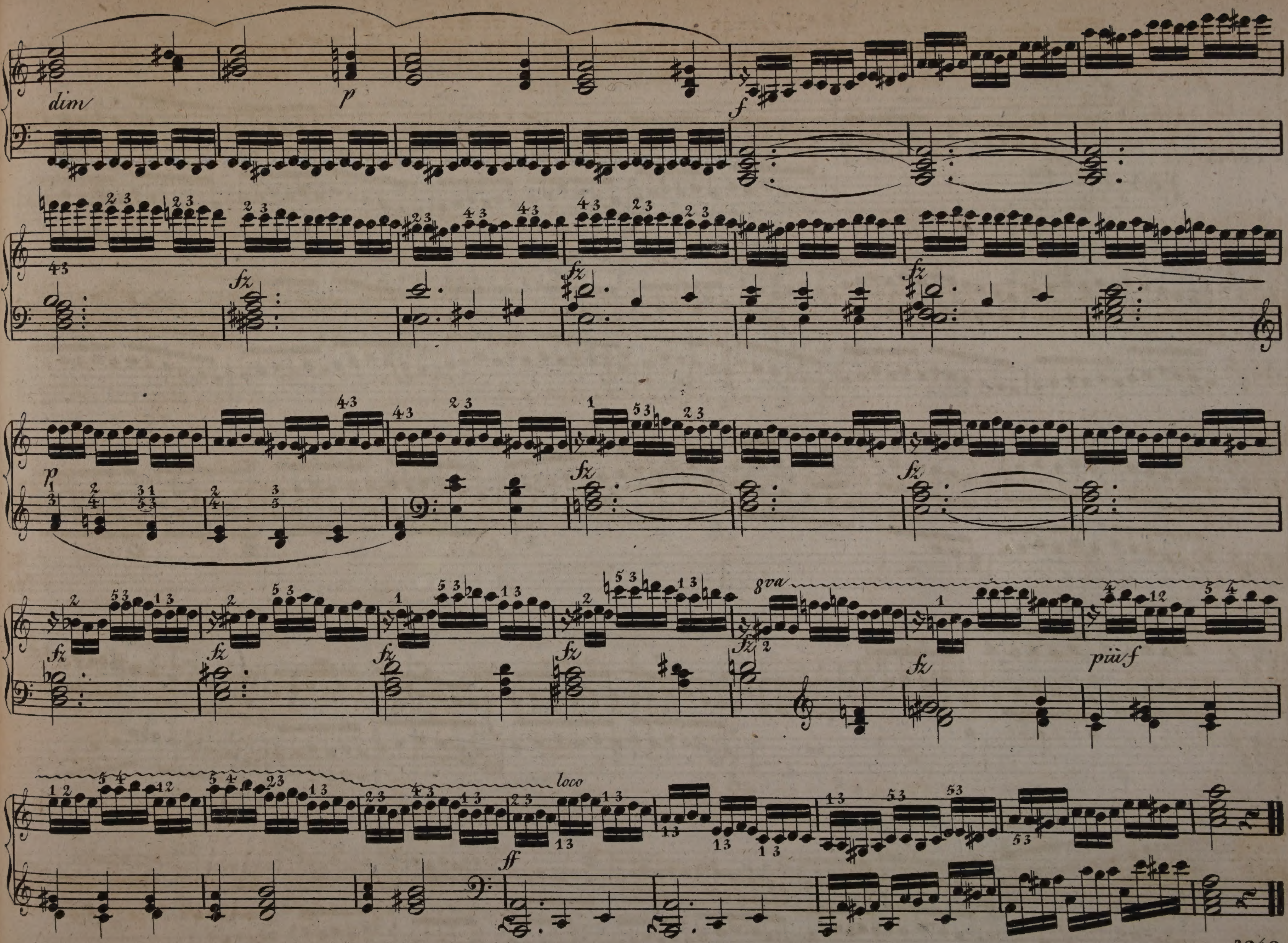



fz
fz
fz
fz
fz
fz
fz
fz
fz
dim
rall


Ex. 34.
𝅗𝅥=56.
Presto
f
fz
p
ff

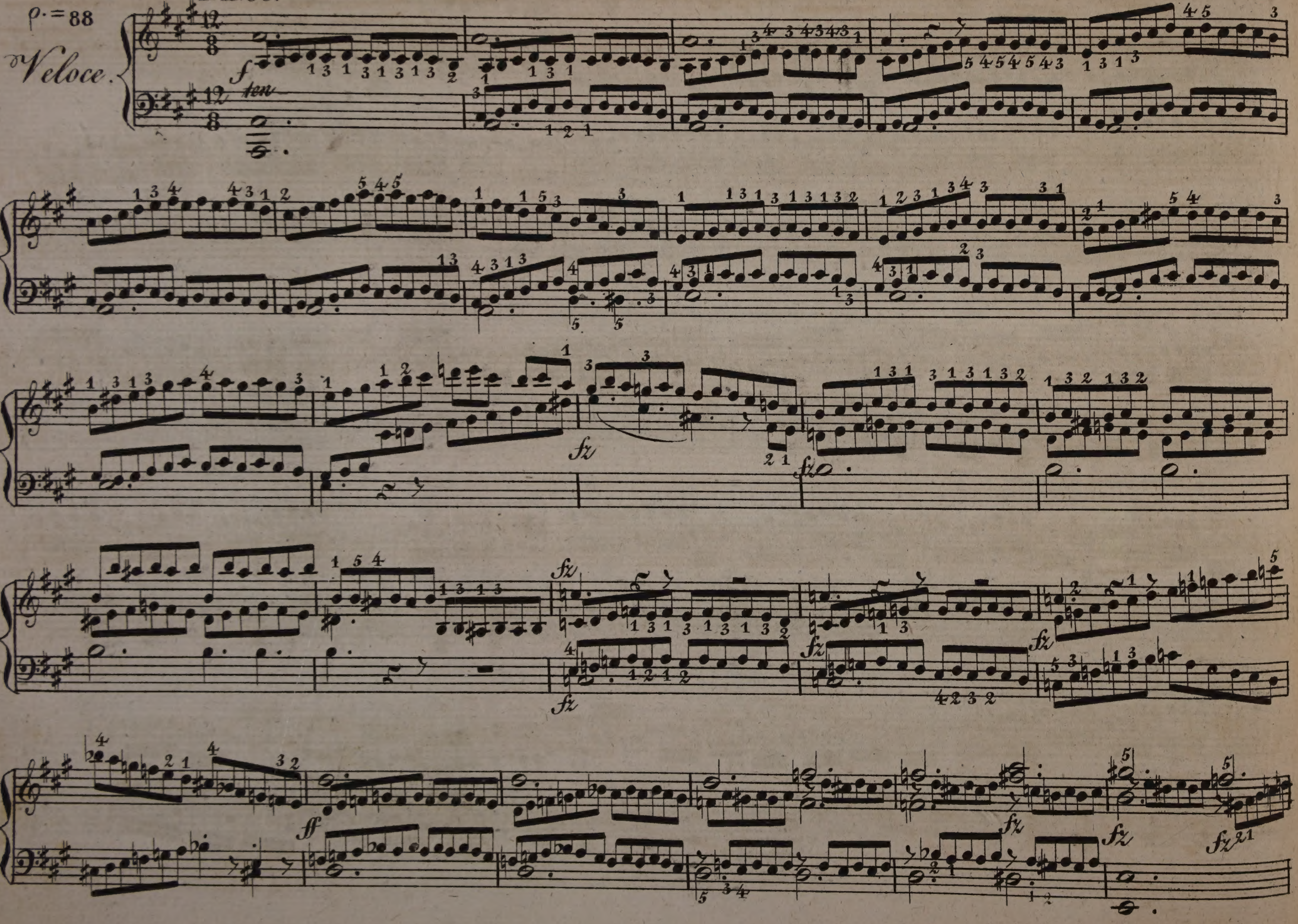

8va
loco

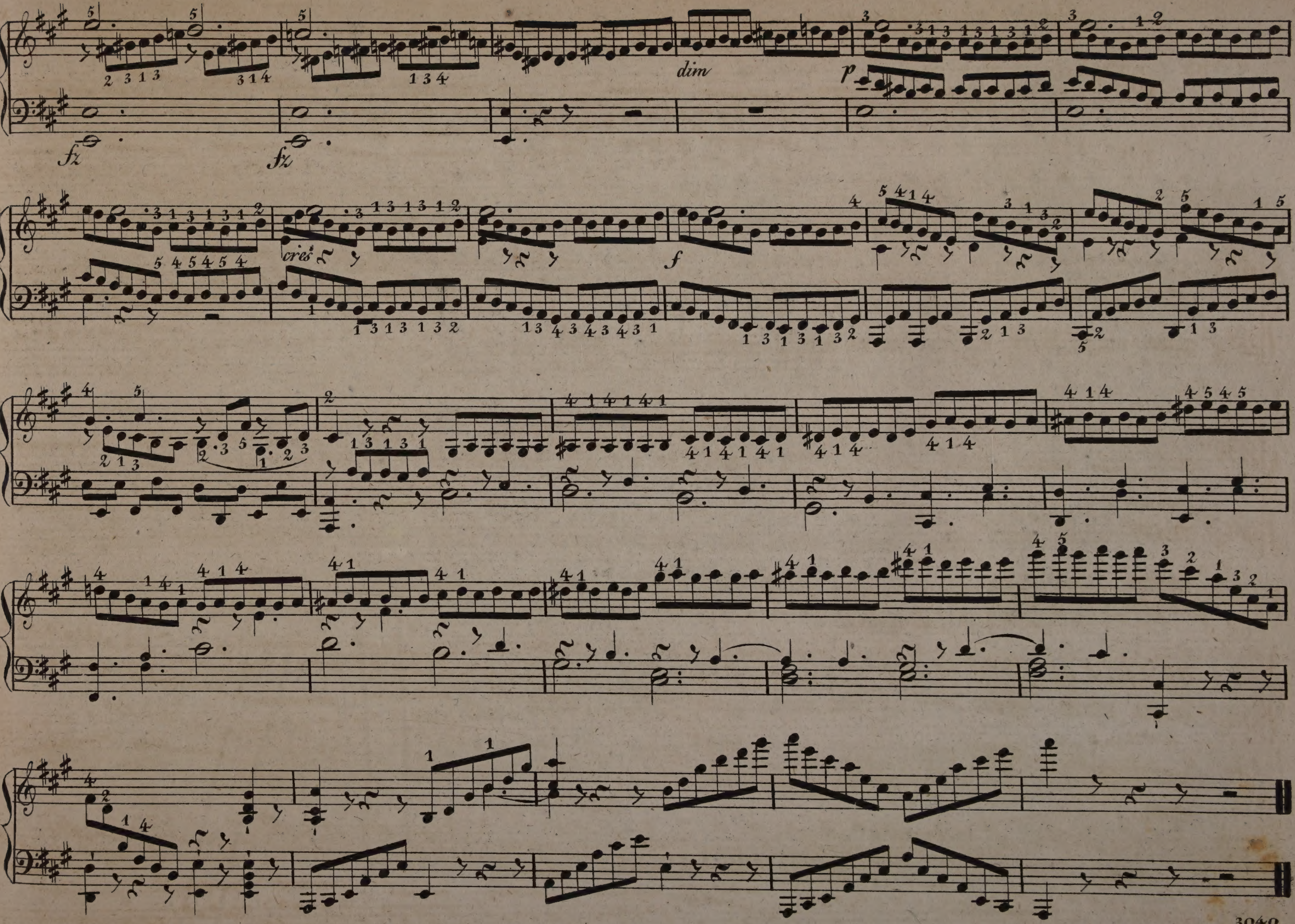



dim
p
f
fz
8va
più f
loco
ff

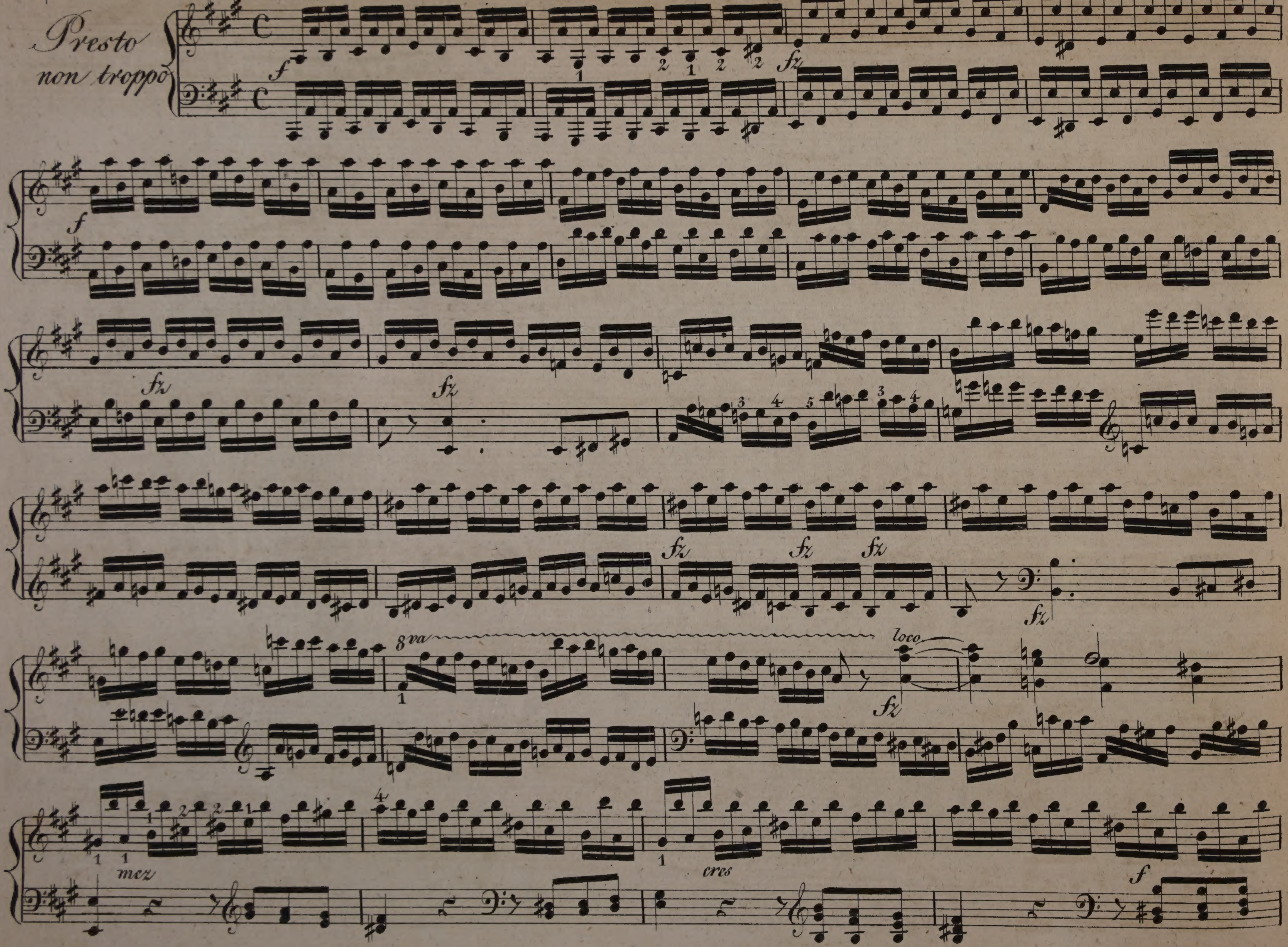
*Der folgende Fingersatz ist wegen seiner Eigenthümlichkeit als eine sehr nützliche Uebung zu empfehlen.*

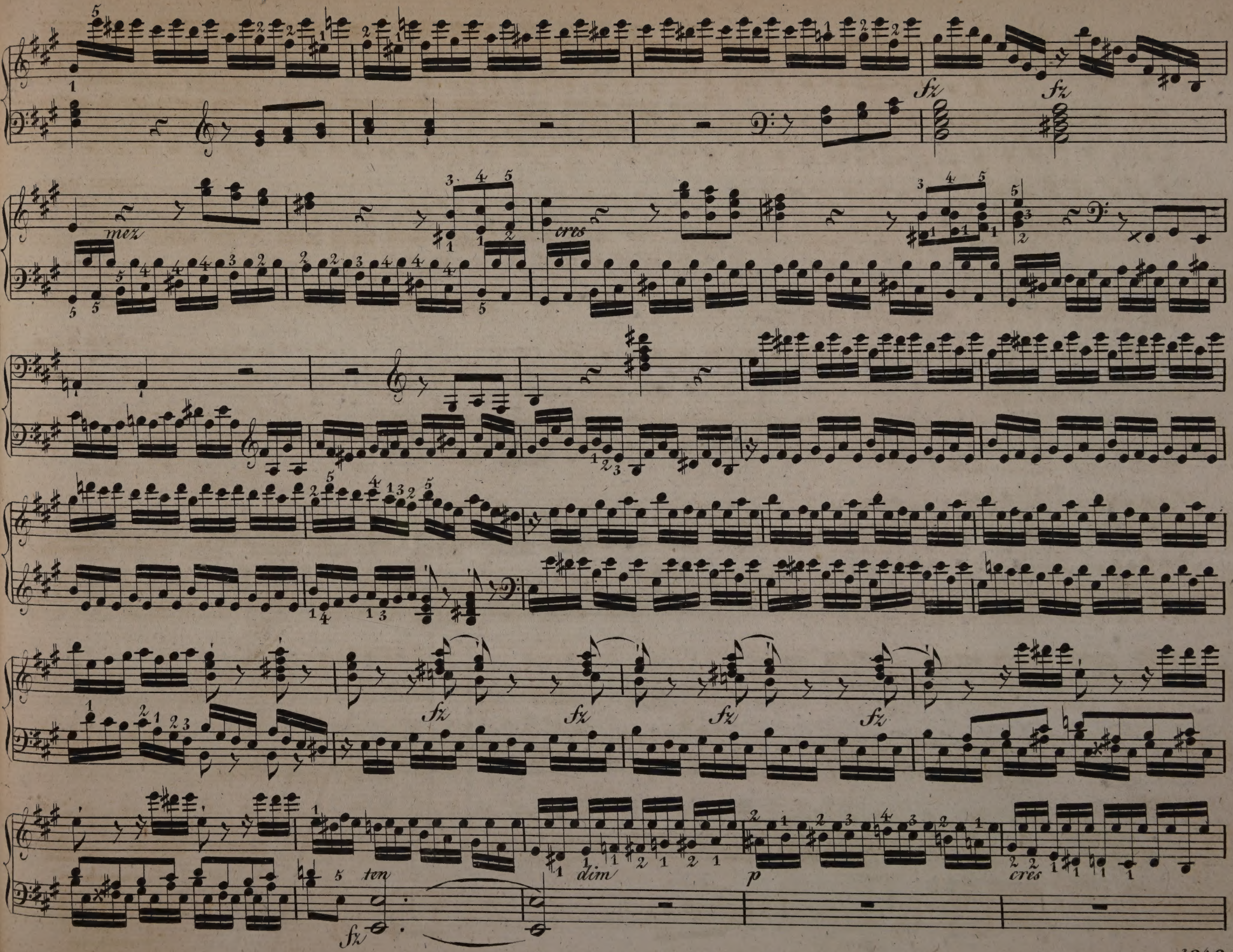
Ex. 35.

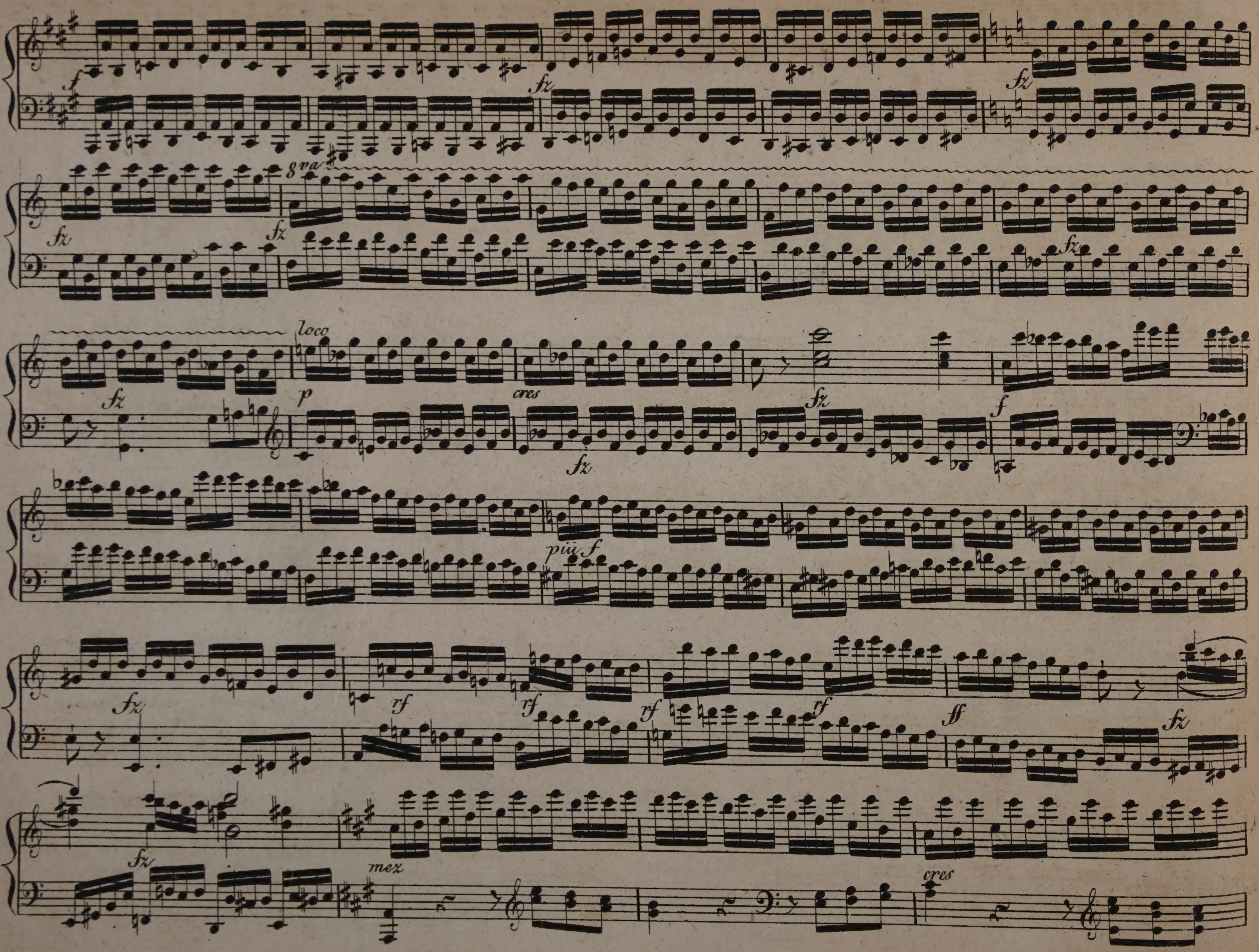


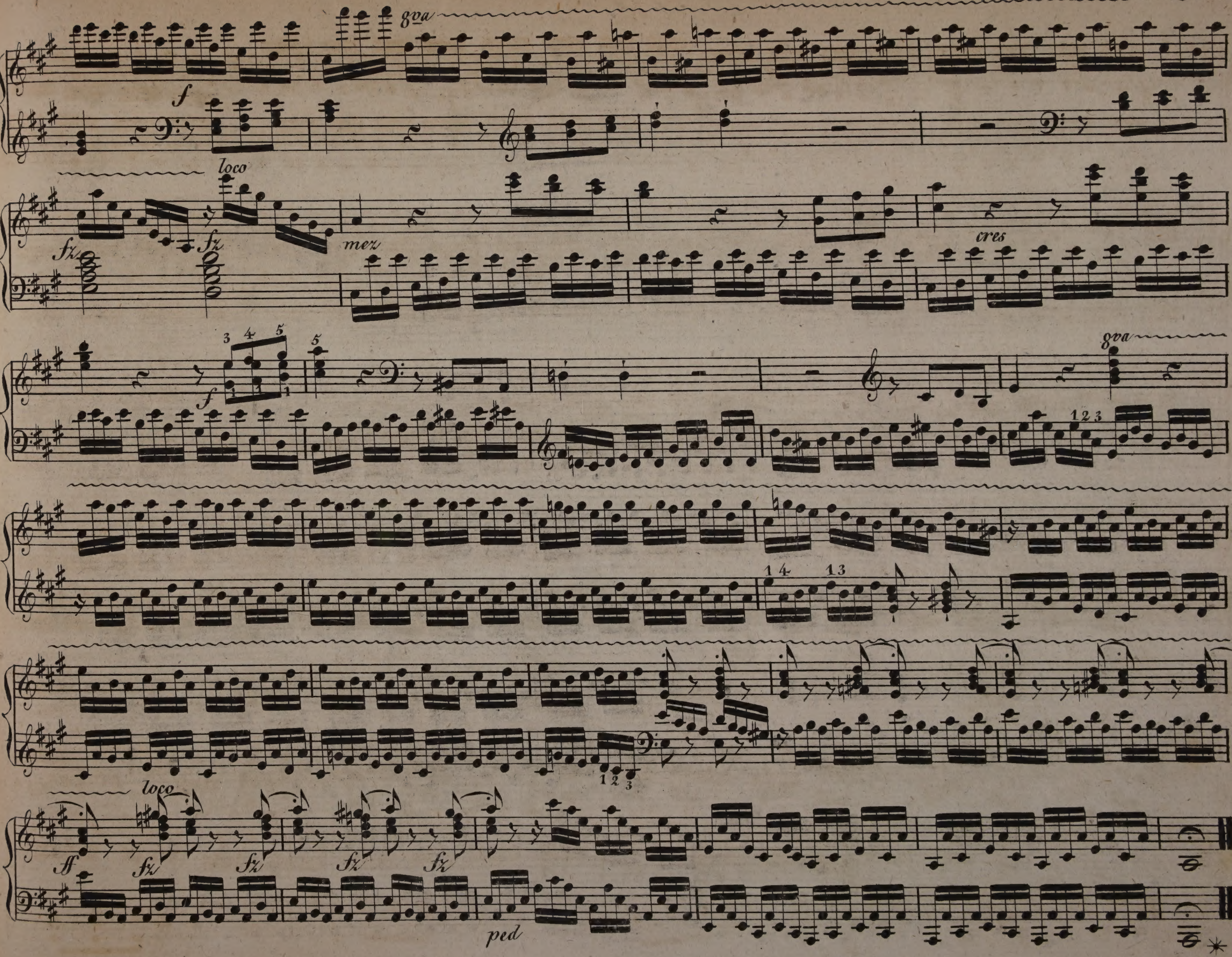

fz
fz
dim
p
cres
f

𝅗𝅥=66. Ex.36.

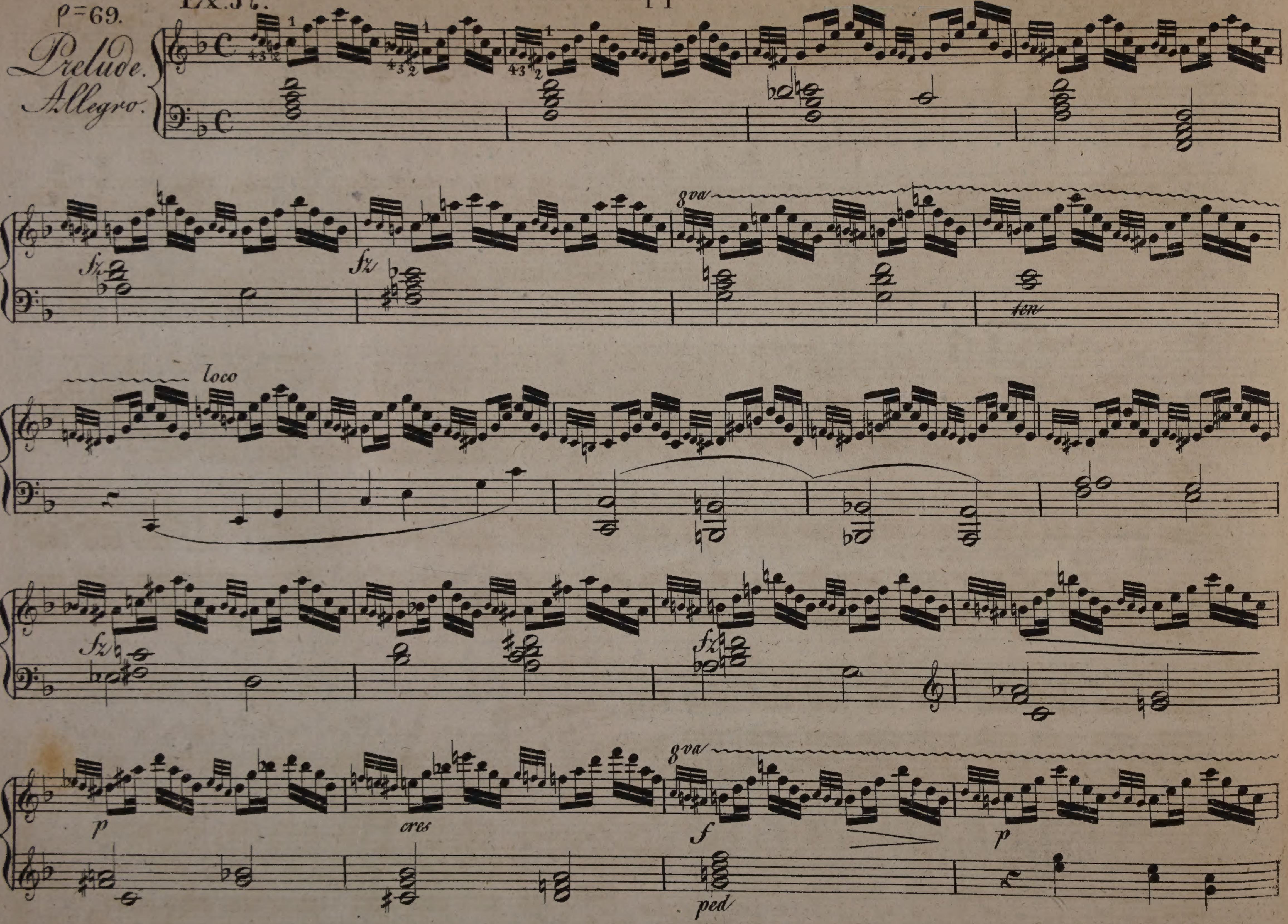


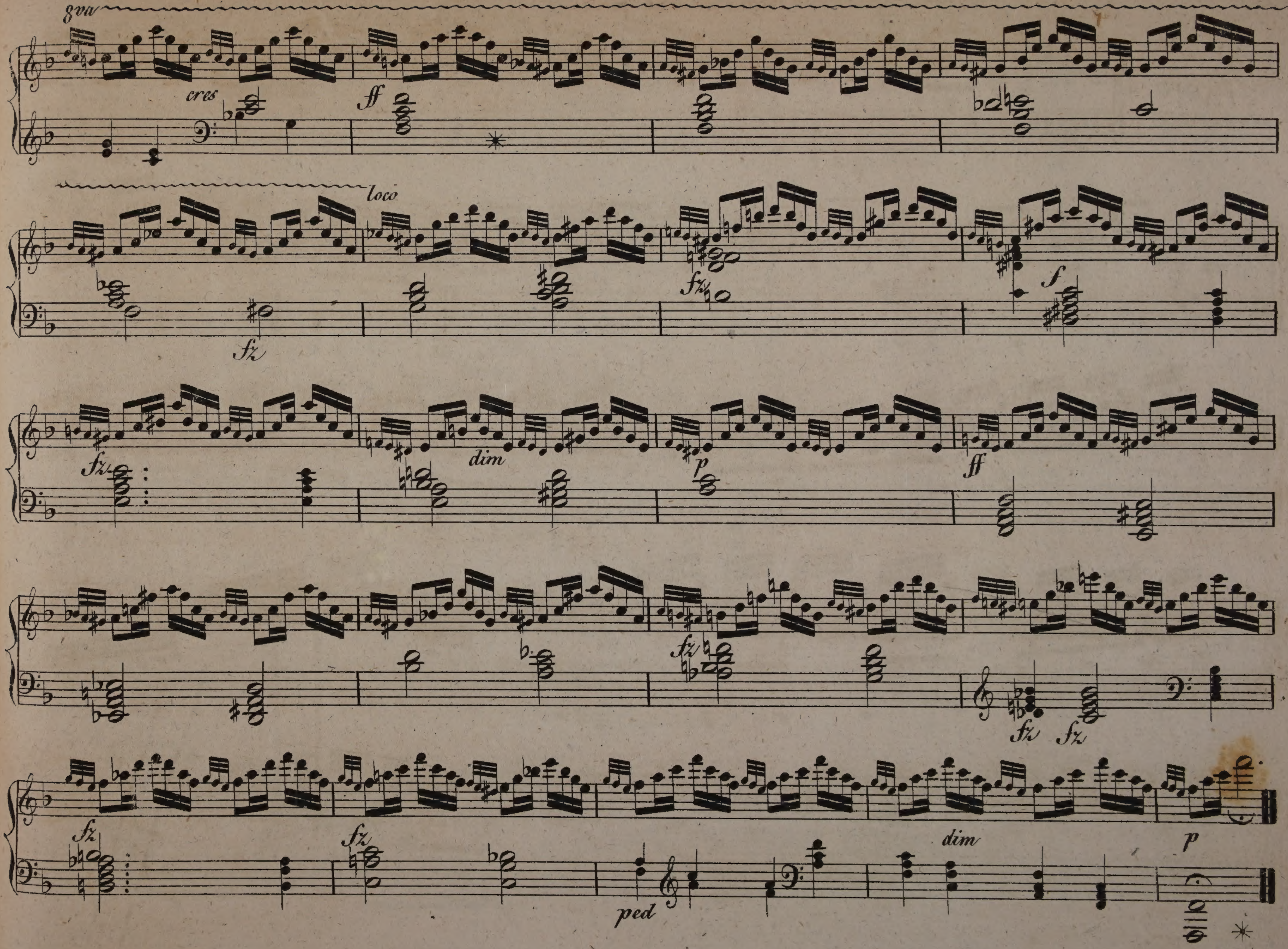

fz
fz
mez
cres
fz
fz
fz
fz
ten
fz
dim
p
cres

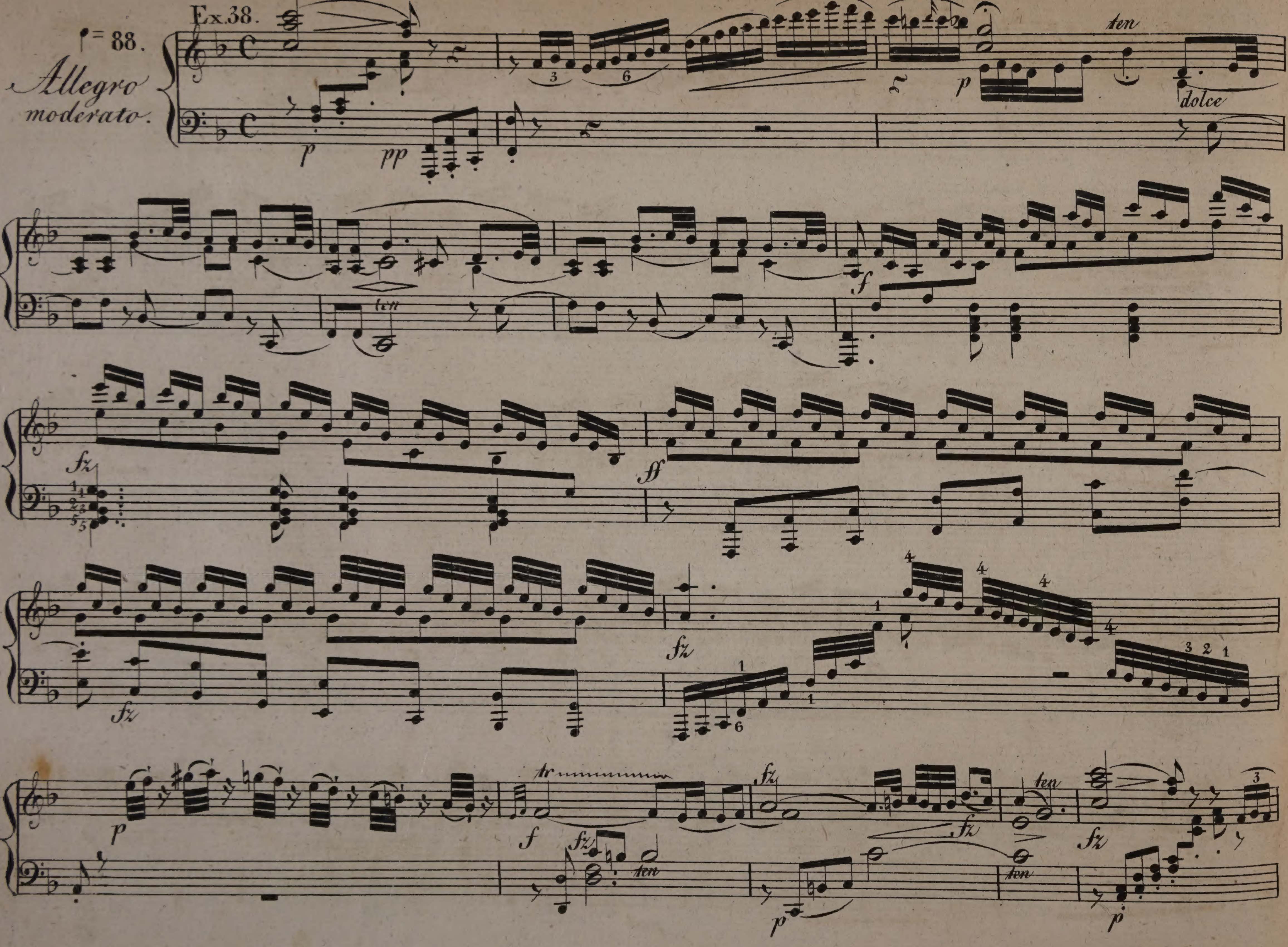

f
fz
fz
fz
fz
8va
fz
loco
p
cres
fz
fz
f
più f
fz
rf
rf
rf
rf
ff
fz
fz
mez
cres

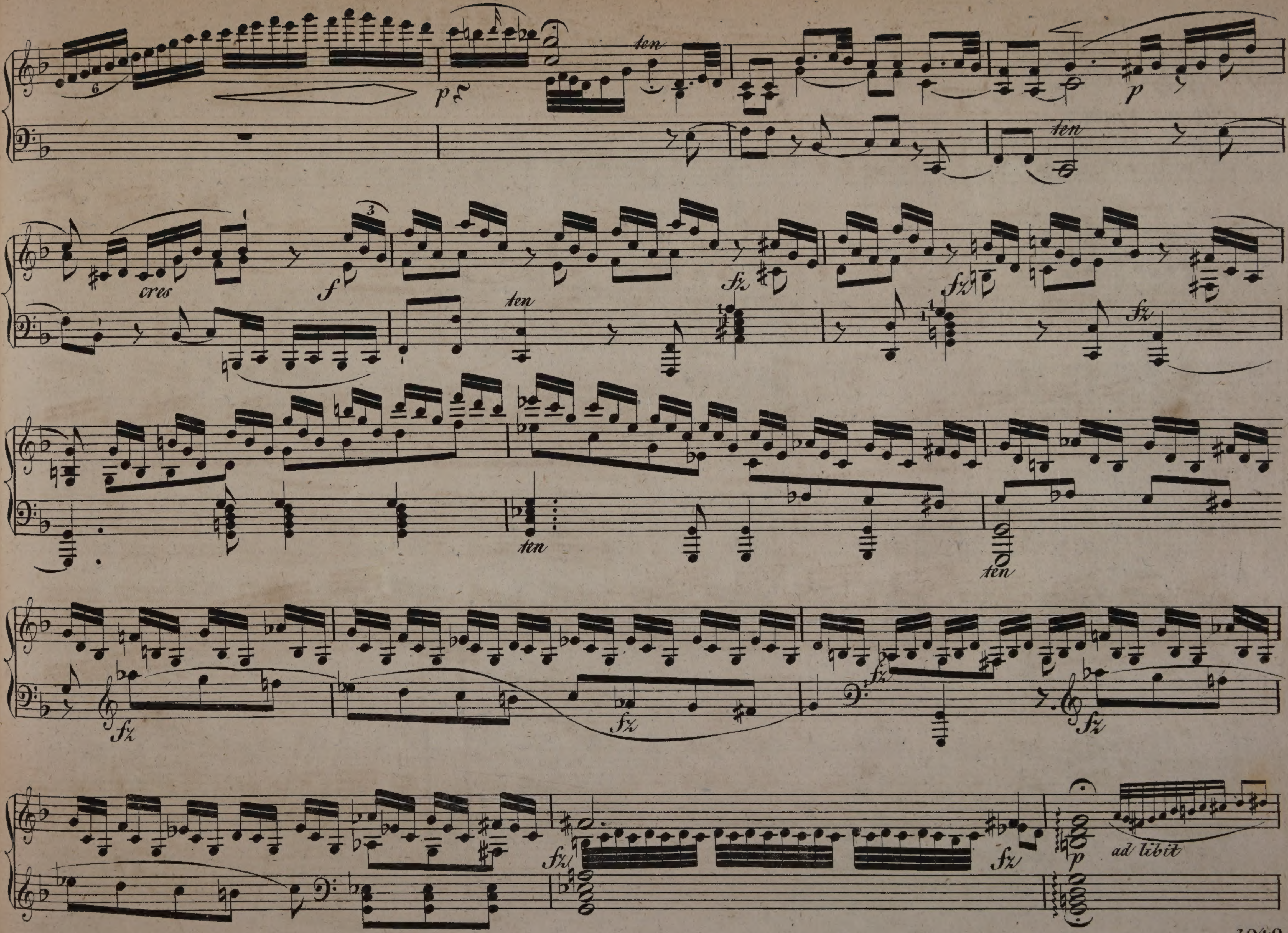

8va
f
loco
fz
fz
mez
cres
8va
f
loco
ff
fz
fz
fz
fz
ped

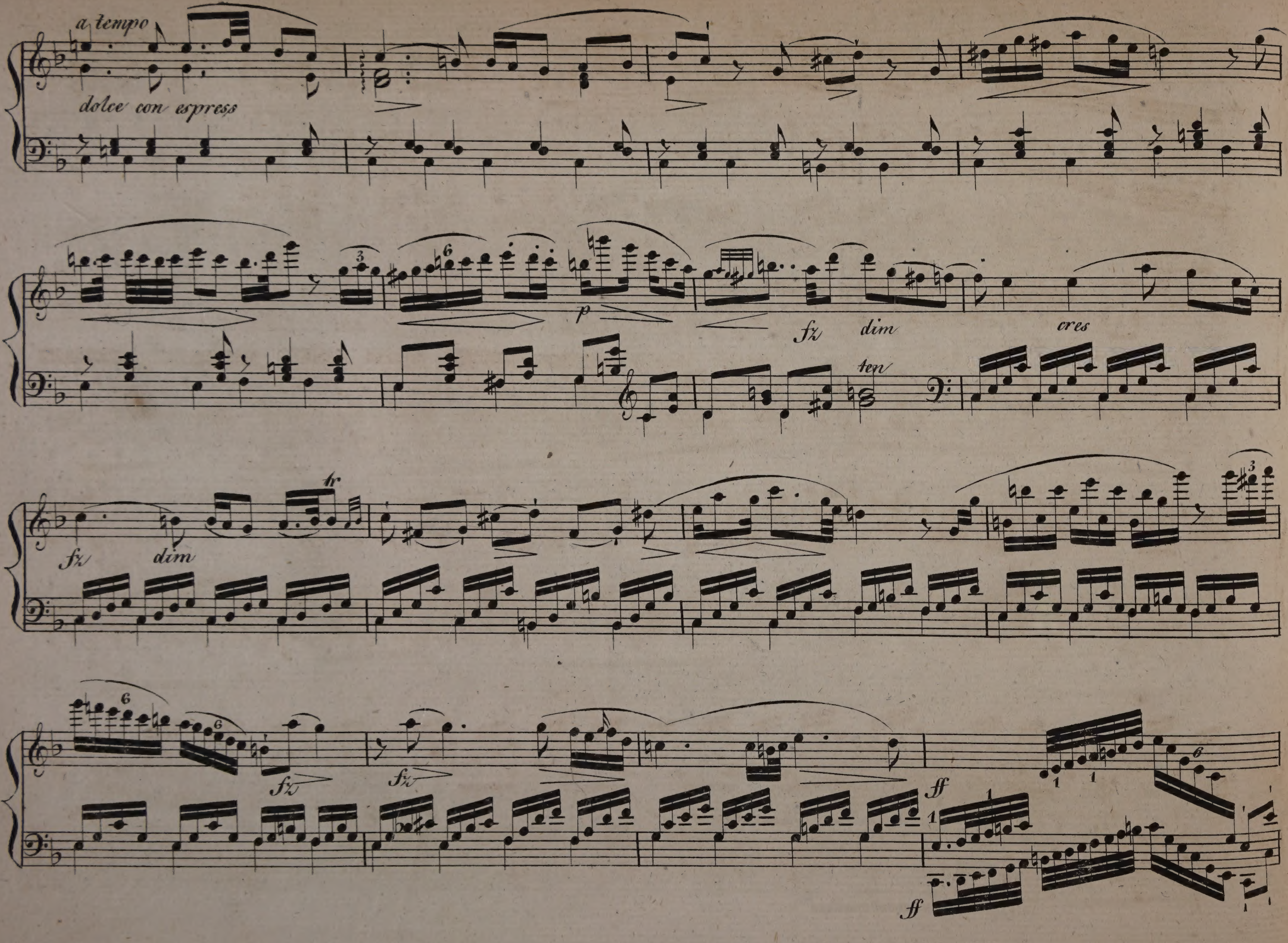
Ex. 37. Suite de cinq pieces.

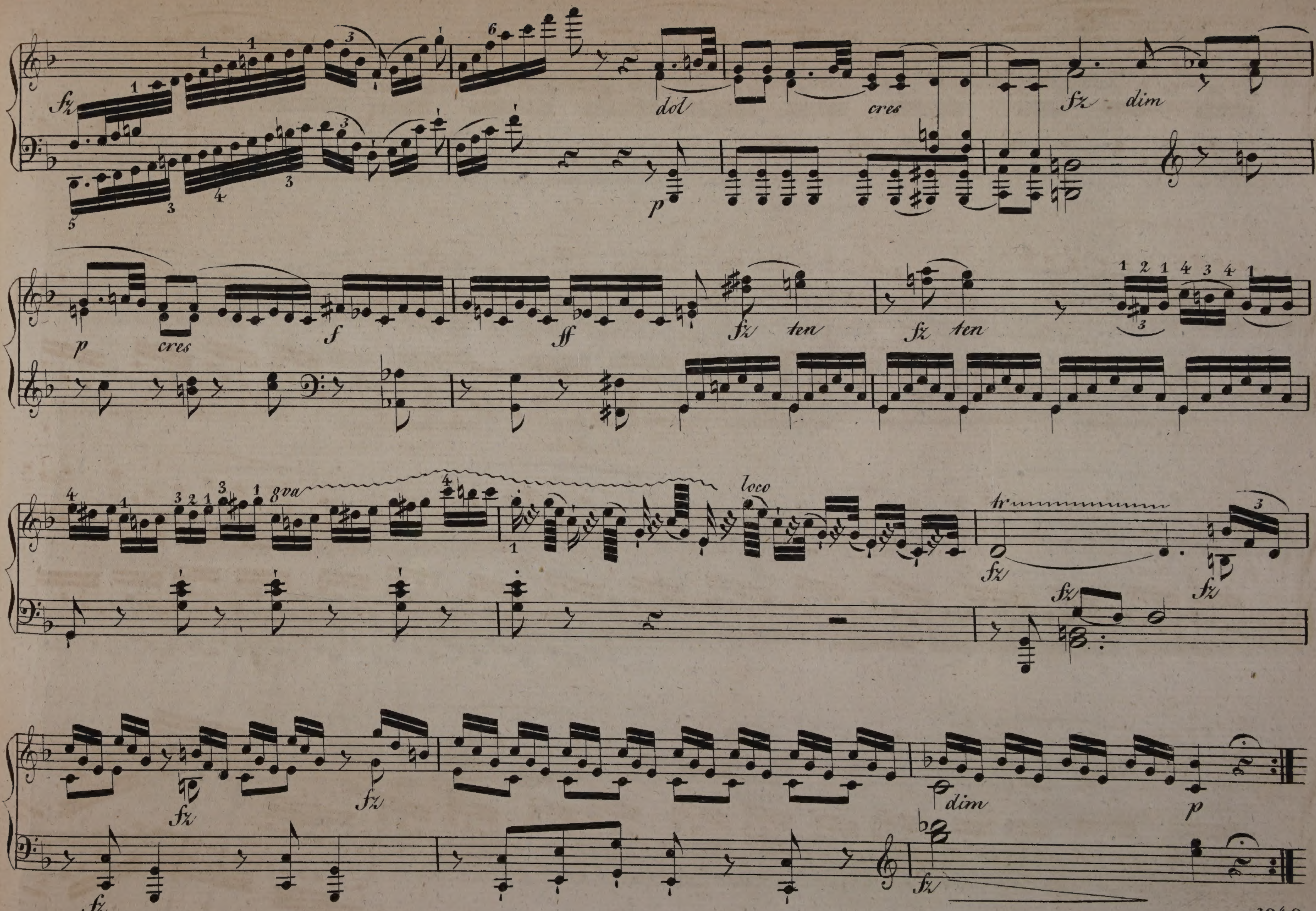


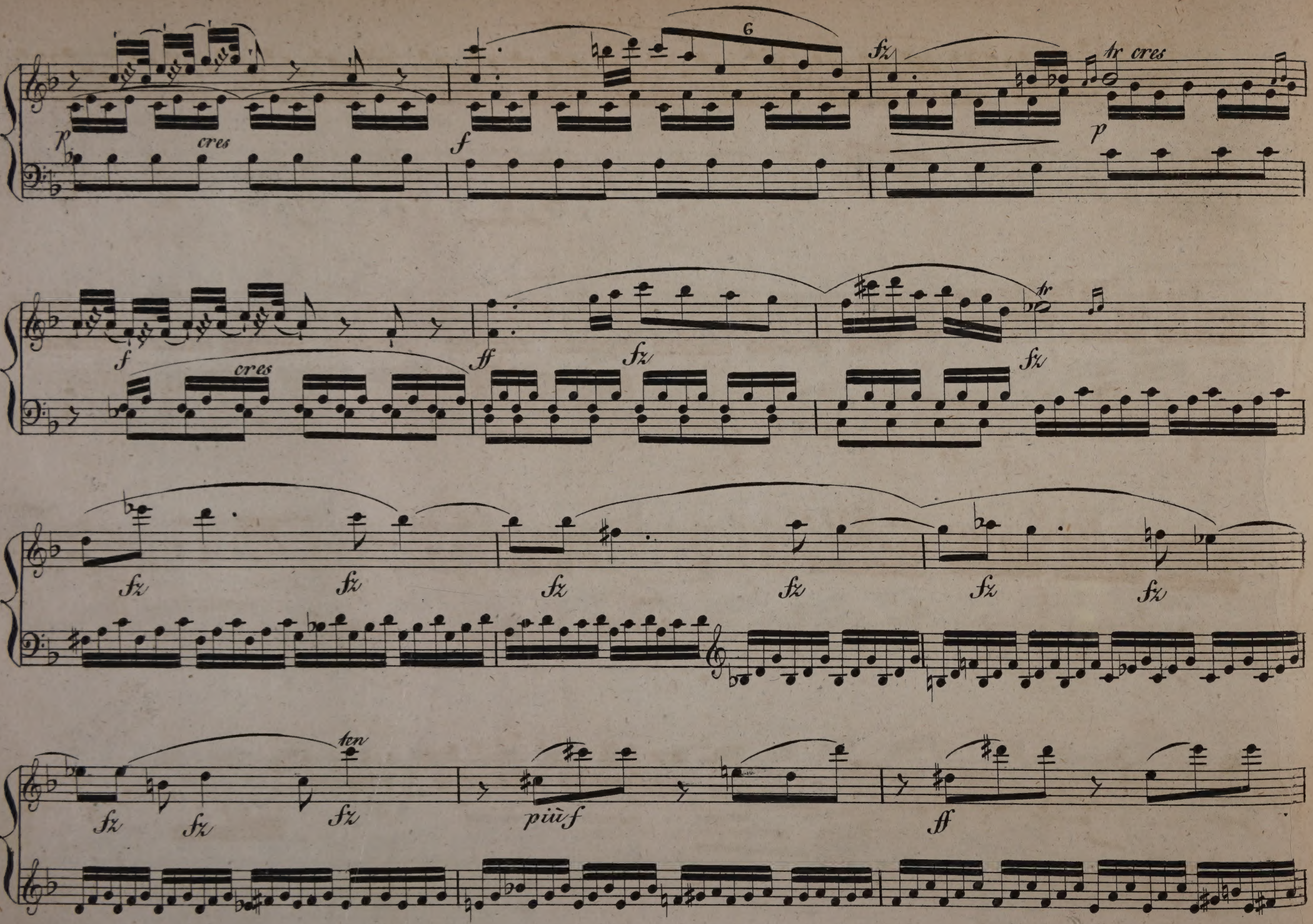

8va
cres
ff
loco
fz
fz
f
fz
dim
p
ff
fz
fz
fz
fz
fz
dim
p
ped

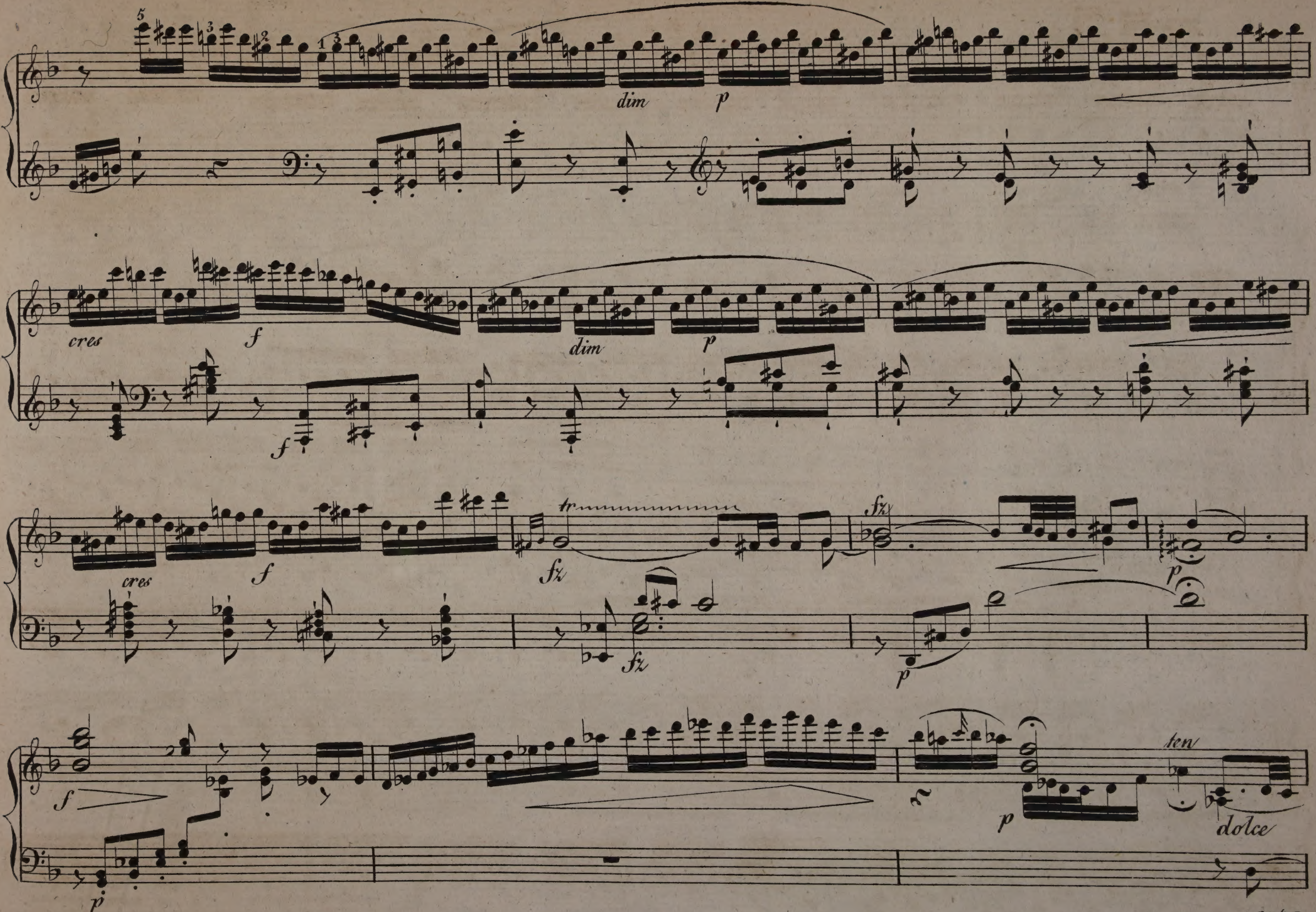

Ex.38.
♩= 88.
Allegro moderato.
p
pp
p
ten
dolce
ten
f
fz
ff
fz
fz
fz
p
tr
f
fz
ten
fz
p
fz
ten
ten
fz
p

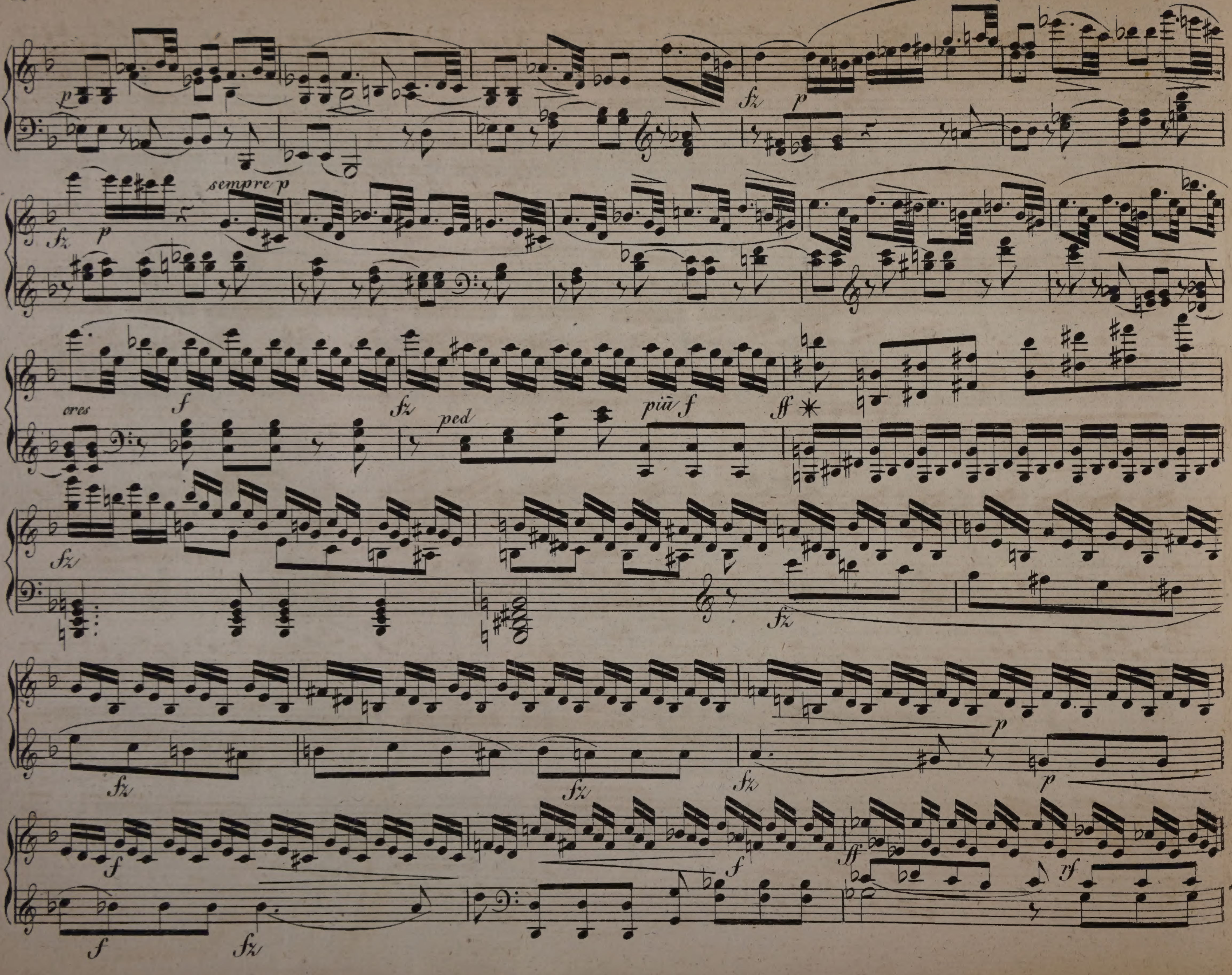

6
p
ten
cres
f
3
fz
1
ad libit

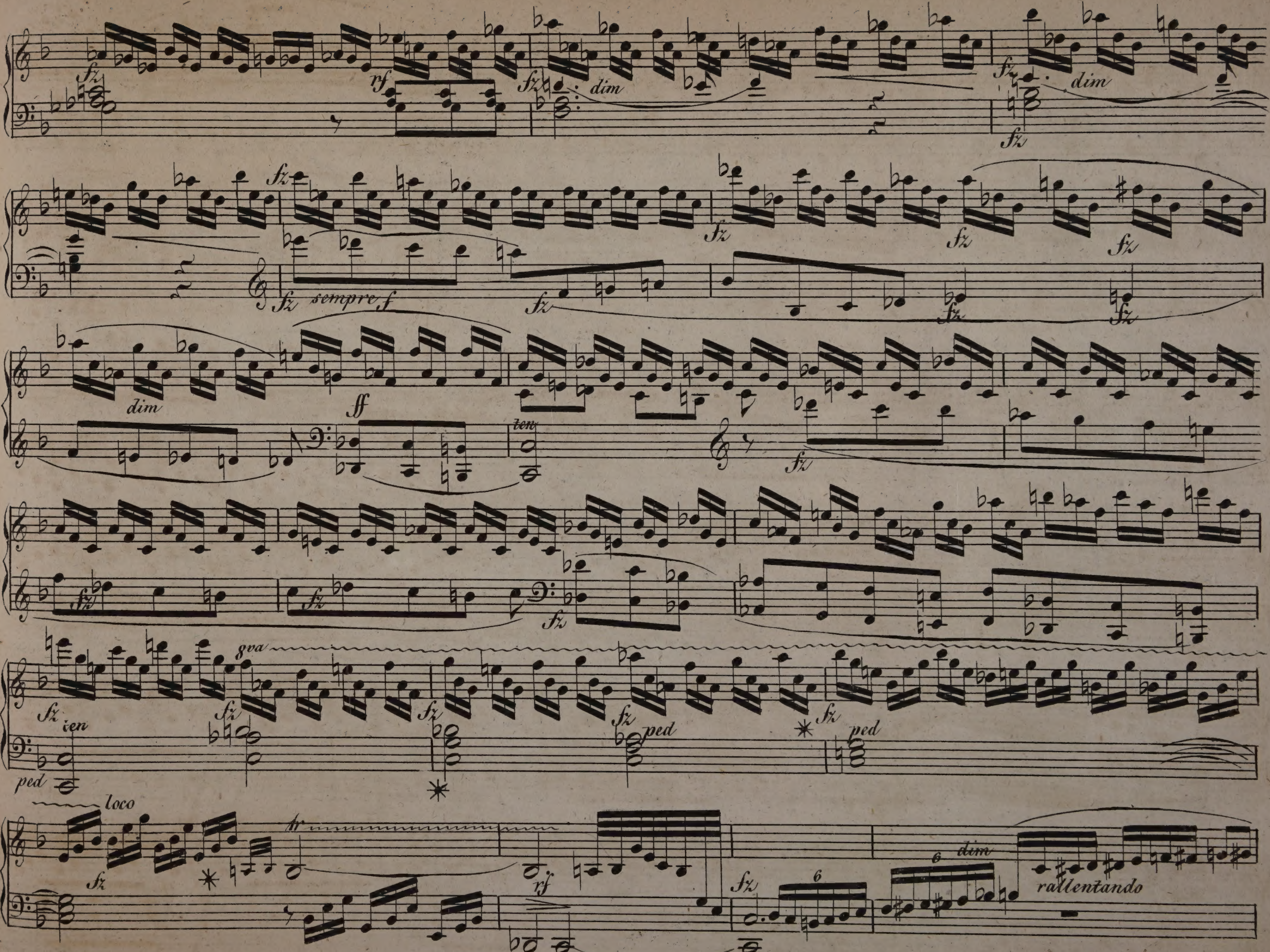

a tempo
dolce con espress
p
fz
dim
cres
ten
tr
fz
dim
fz
fz
ff
ff

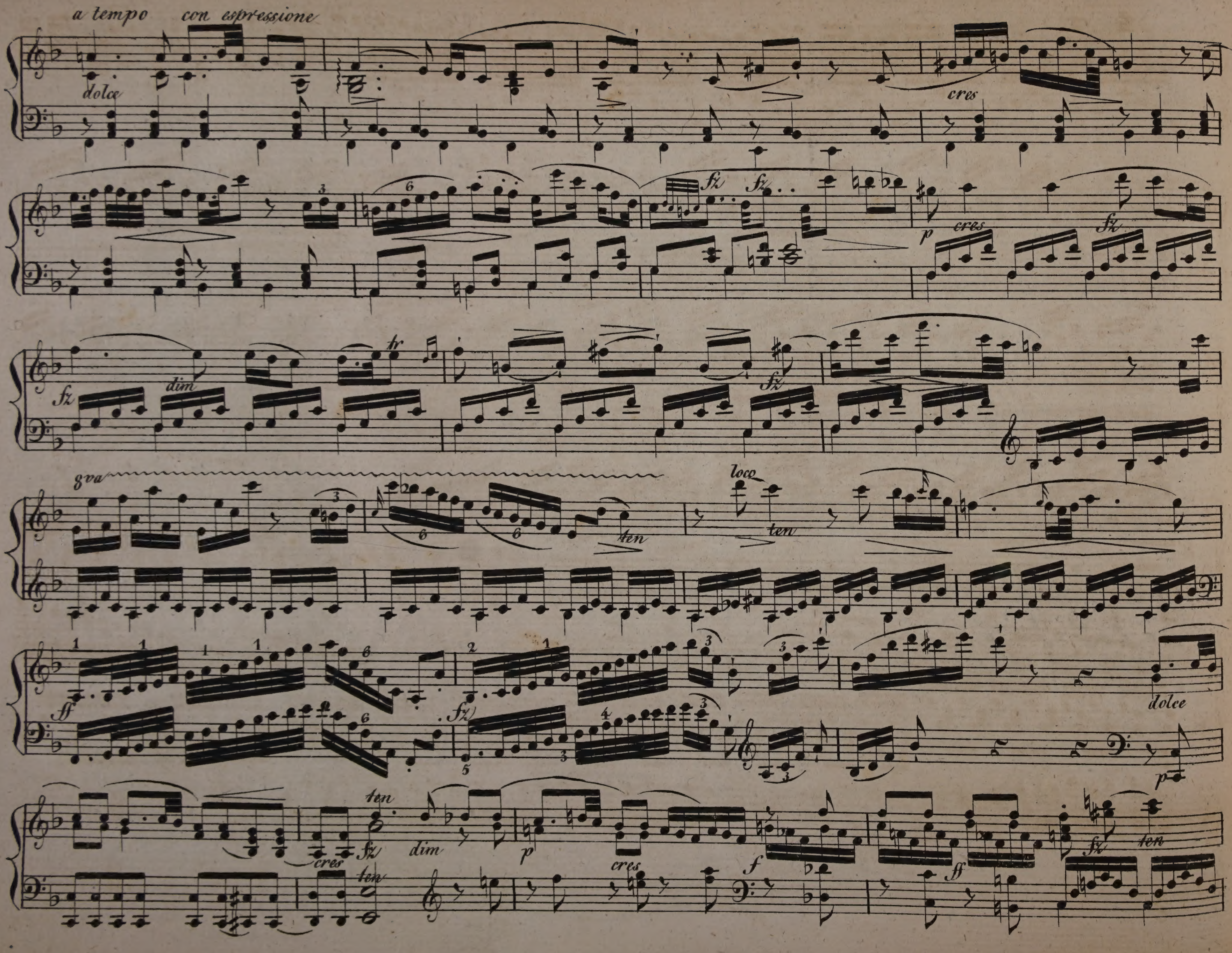

fz
dol
cres
fz dim
p
p cres
f
ff
fz ten
fz ten
8va
loco
tr
fz
fz
fz
dim
p

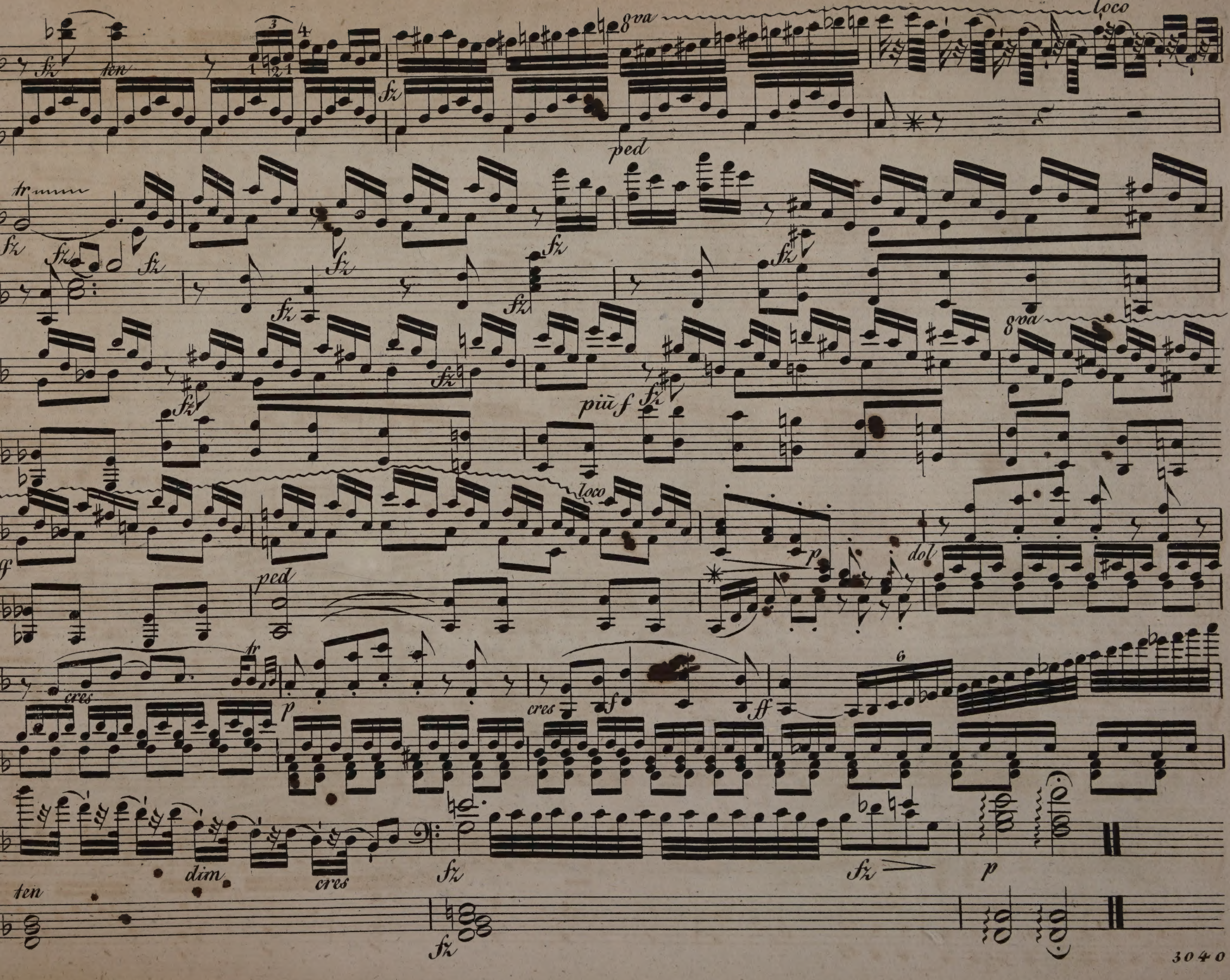

p
cres
f
6
fz
tr cres
p
f
cres
ff
fz
tr
fz
ten
più f
ff


dim
p
cres
f
dim
p
f
cres
f
tr
fz
fz
fz
p
p
f
p
p
ten
dolce

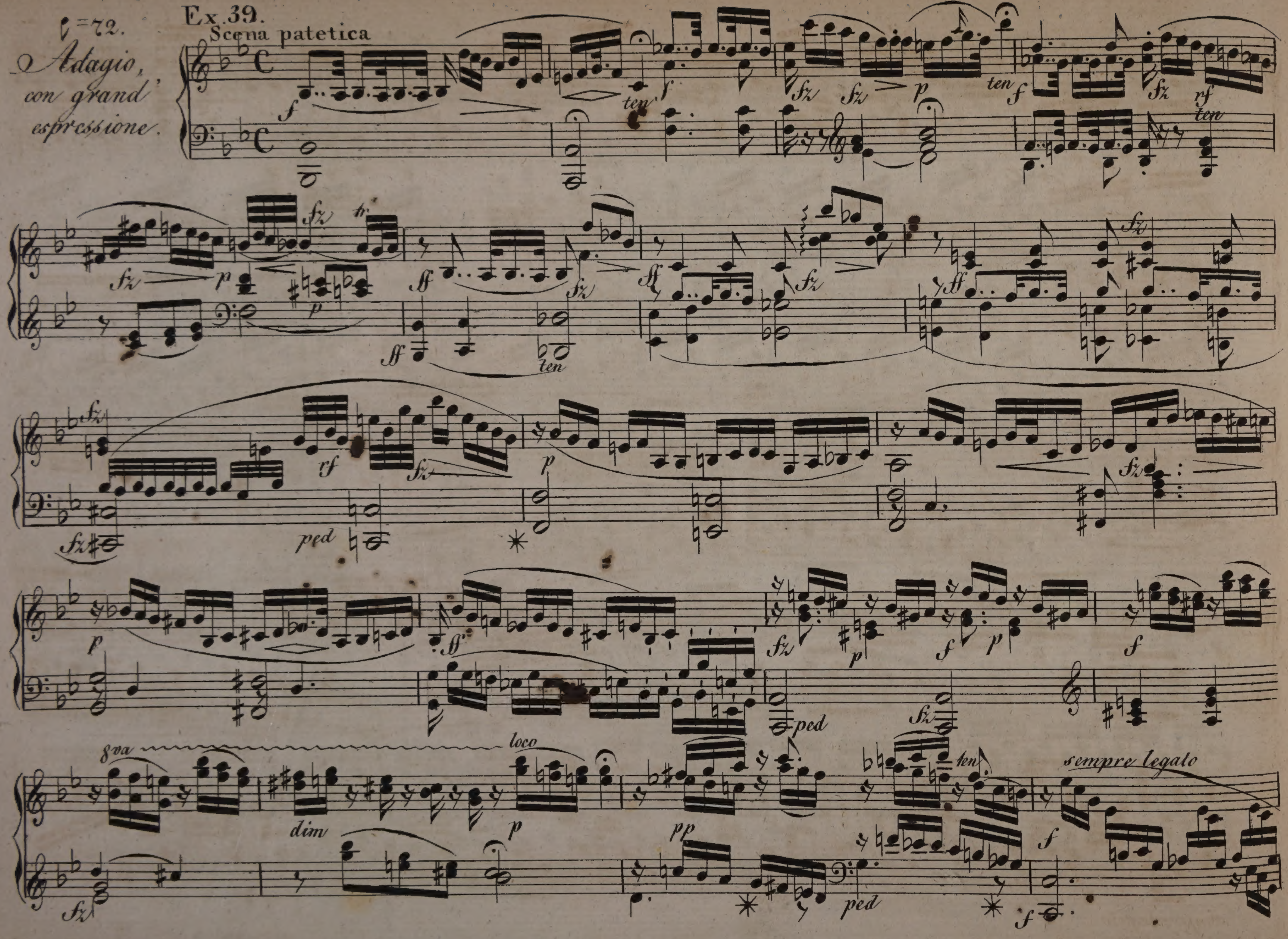

p
fz
p
fz
p
sempre p
cres
f
fz
ped
più f
ff
fz
fz
fz
fz
fz
p
p
f
f
fz
f
ff
rf

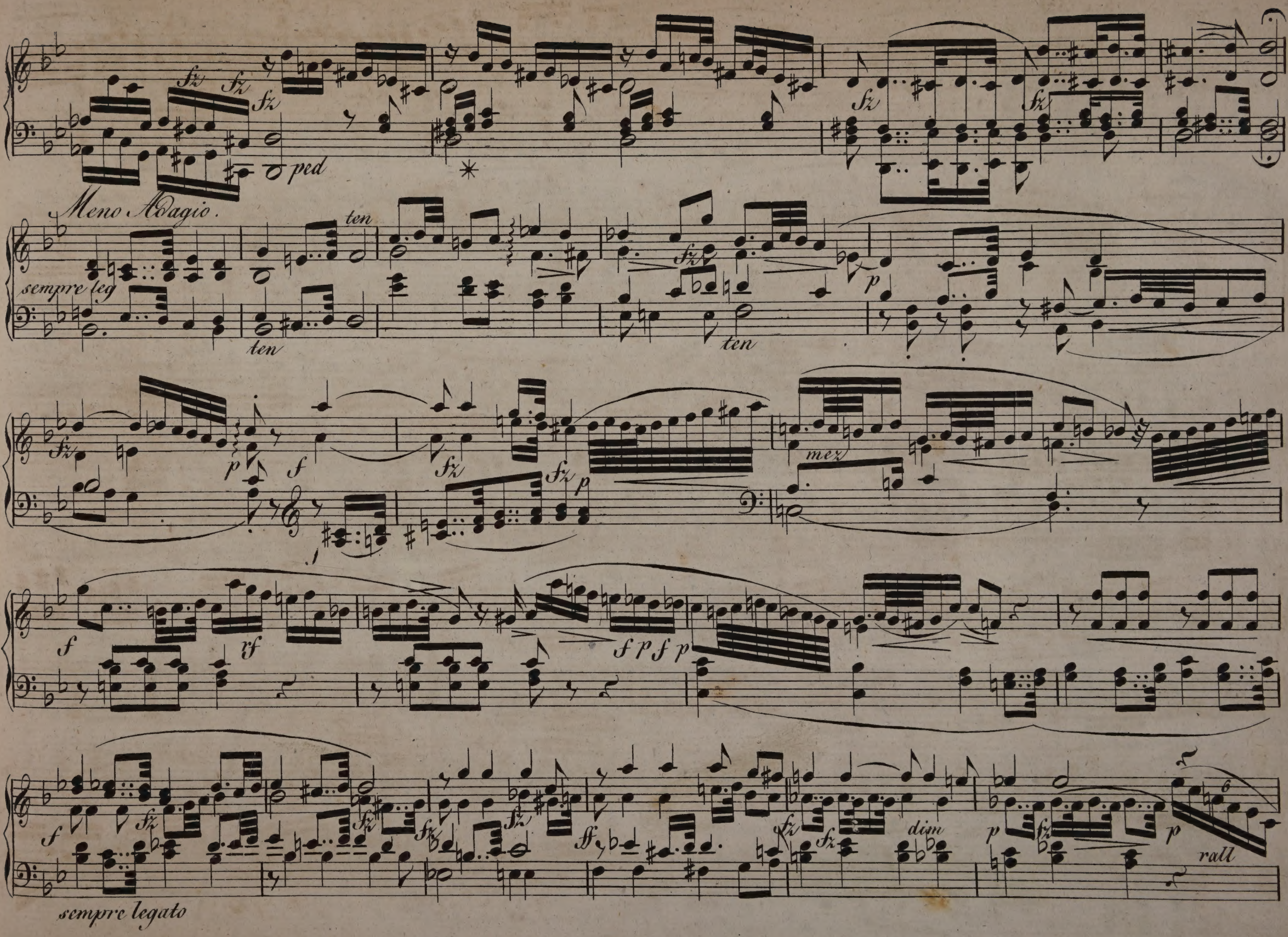

fz
rf
fz
dim
fz
dim
fz
fz
sempre f
fz
fz
fz
fz
dim
ff
ten
fz
fz
fz
fz
8va
fz
ten
fz
fz
fz
ped
fz
ped
ped
loco
fz
tr
rf
fz
6
6
dim
rallentando

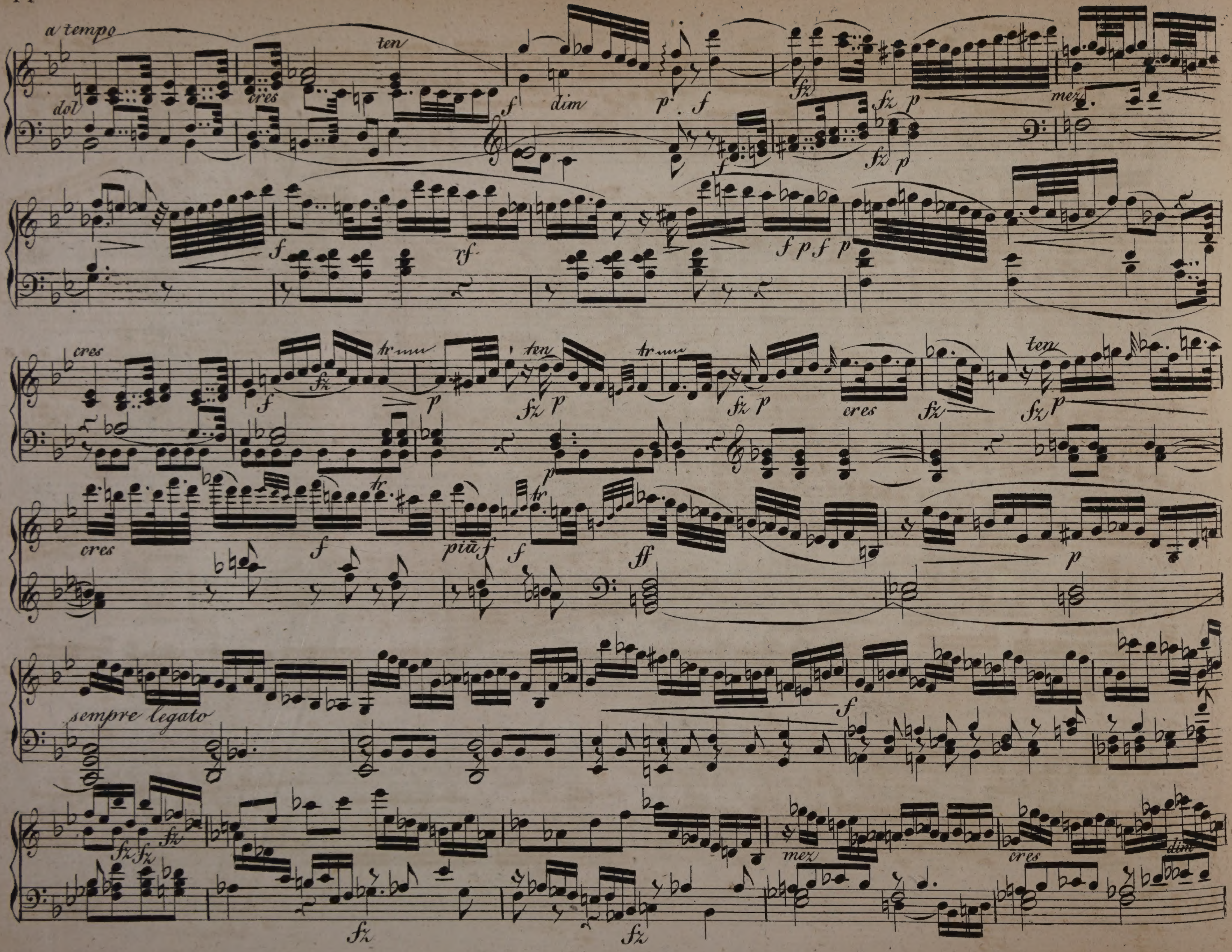

a tempo
con espressione
dolce
cres
fz
p
dim
tr
8va
loco
ten
ff
f

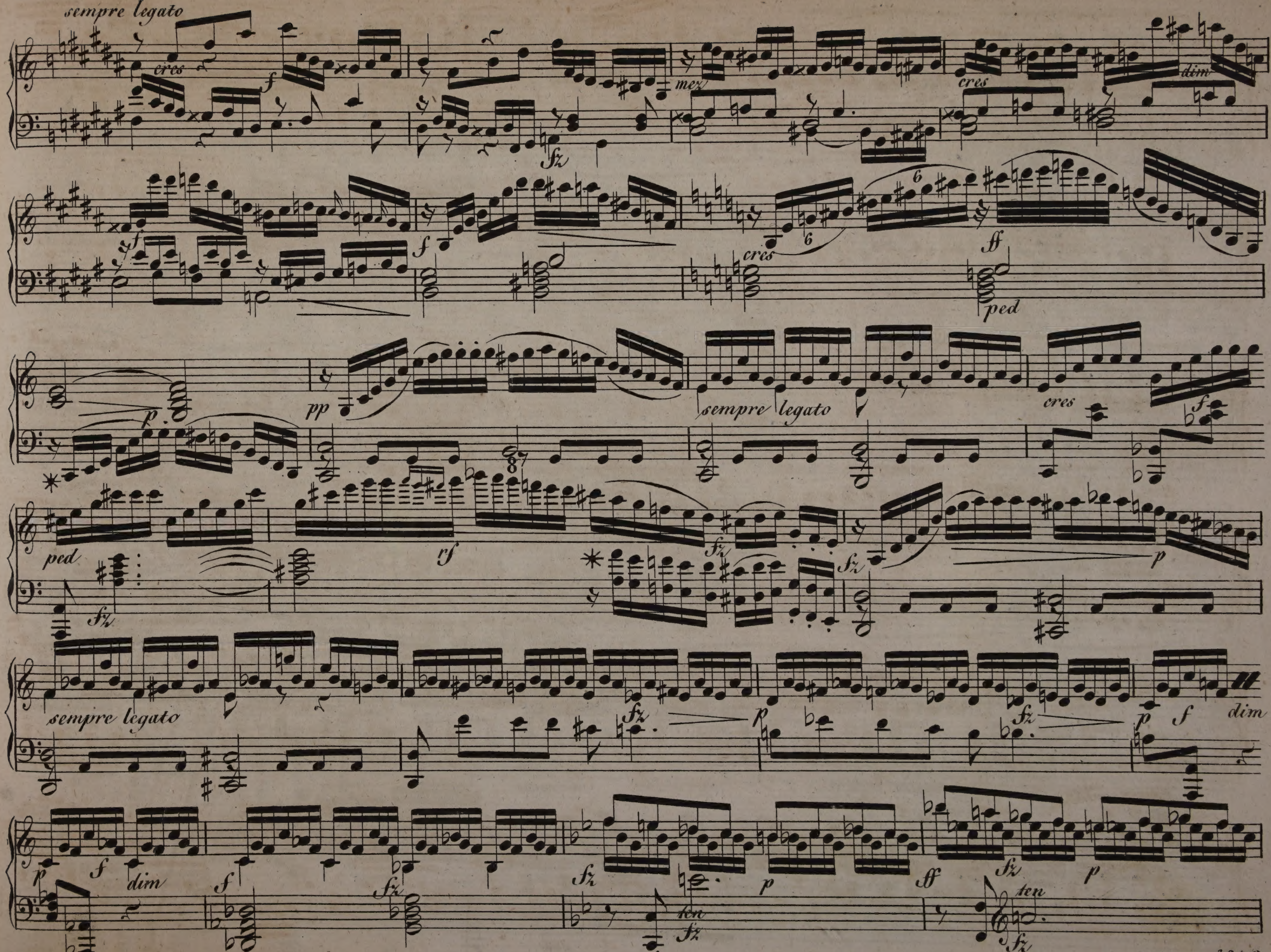


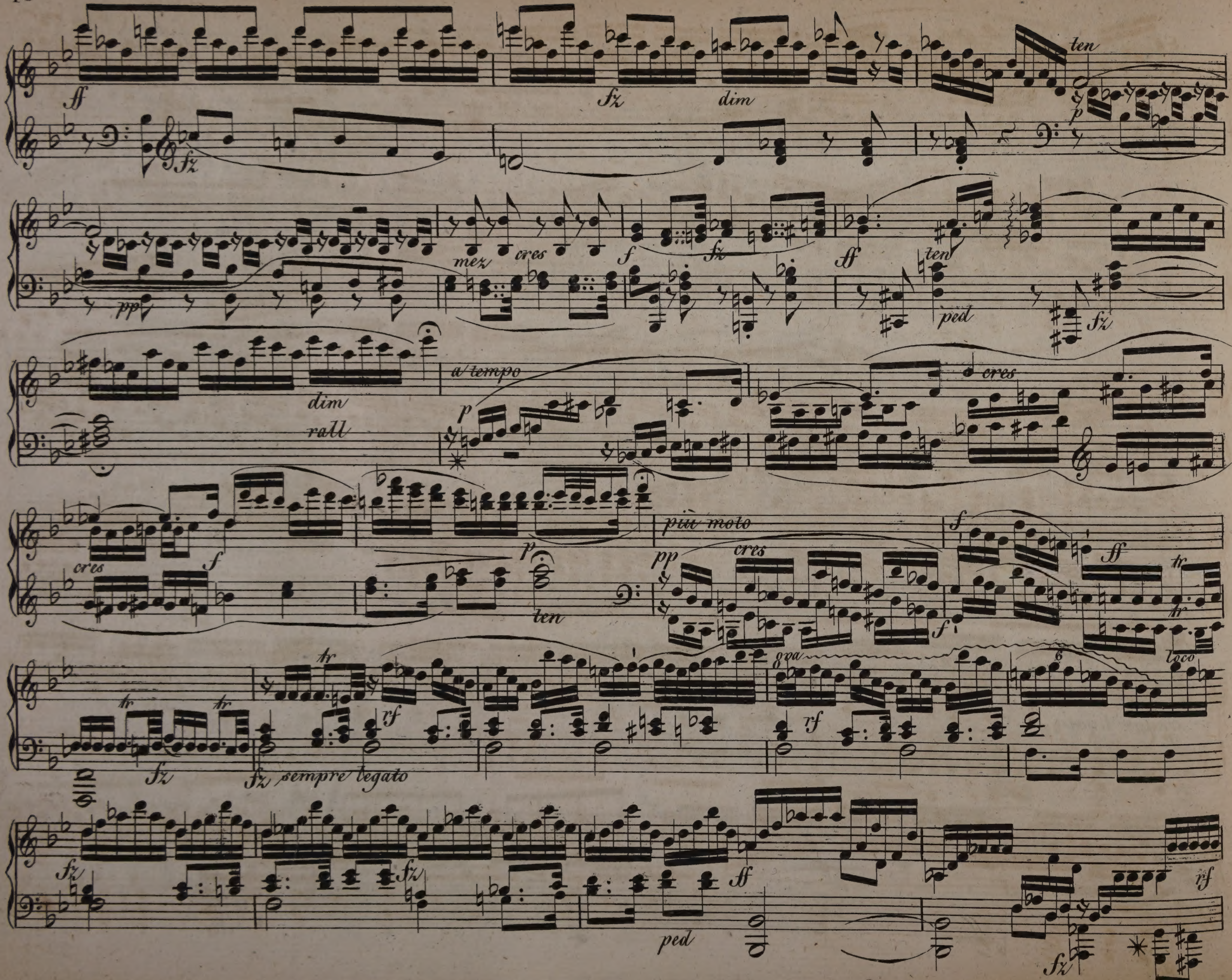
fz
ten
8va
loco
fz
ped
tr
fz
fz
fz
fz
fz
fz
fz
fz
8va
piu f
fz
ff
loco
ped
p
dol
cres
tr
p
cres
f
ff
6
ten
dim
cres
fz
fz
p
fz

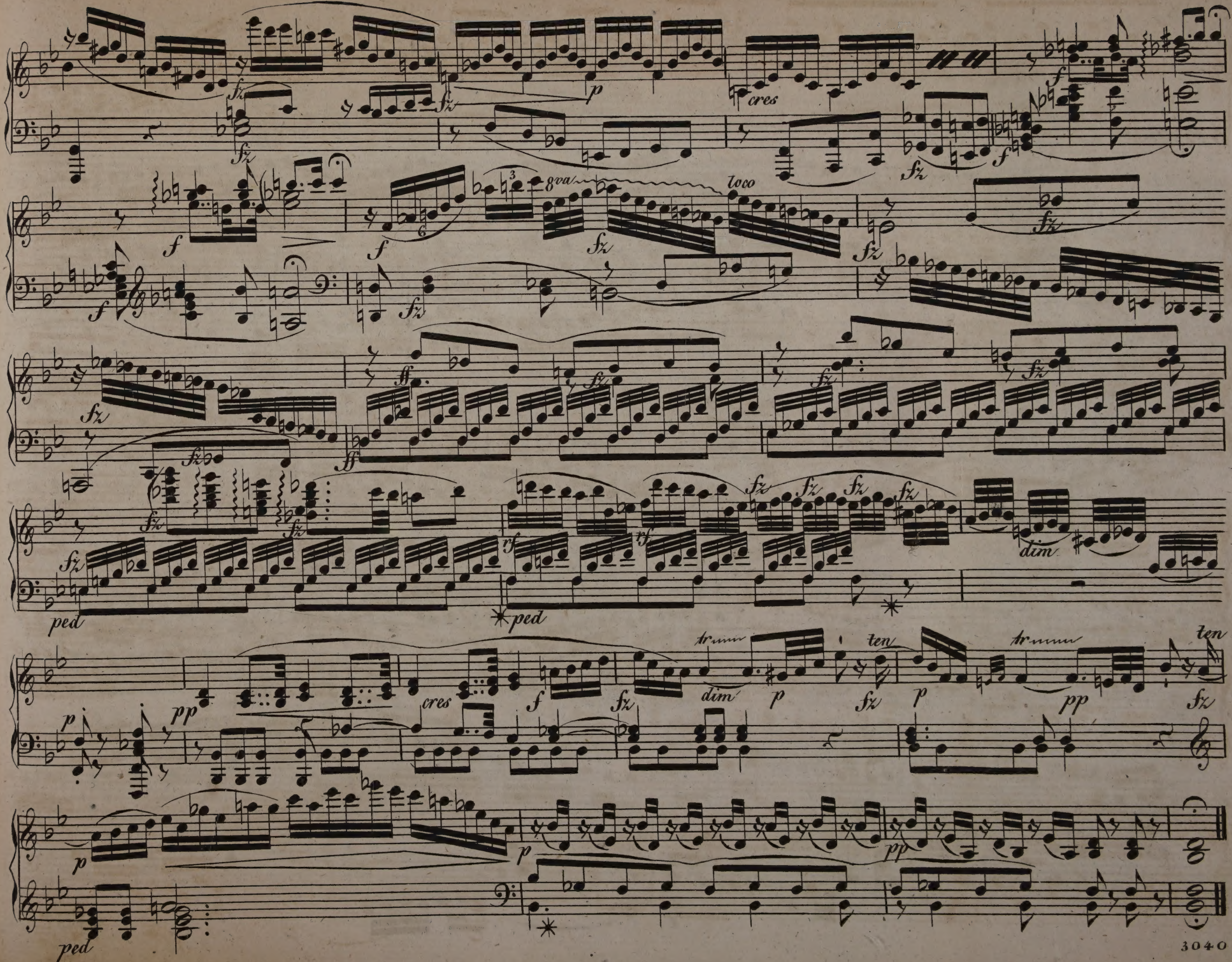

Ex. 39.
Scena patetica
♩=72.
Adagio, con grand' espressione.
f
ten
fz
p
rf
ff
tr
ped
8va
loco
dim
pp
sempre legato


fz
ped
Meno Adagio.
sempre leg
ten
p
f
mez
rf
f p f p
dim
rall
sempre legato


a tempo
dol
cres
ten
f
dim
p
fz
mez
rf
tr
piu f
ff
sempre legato

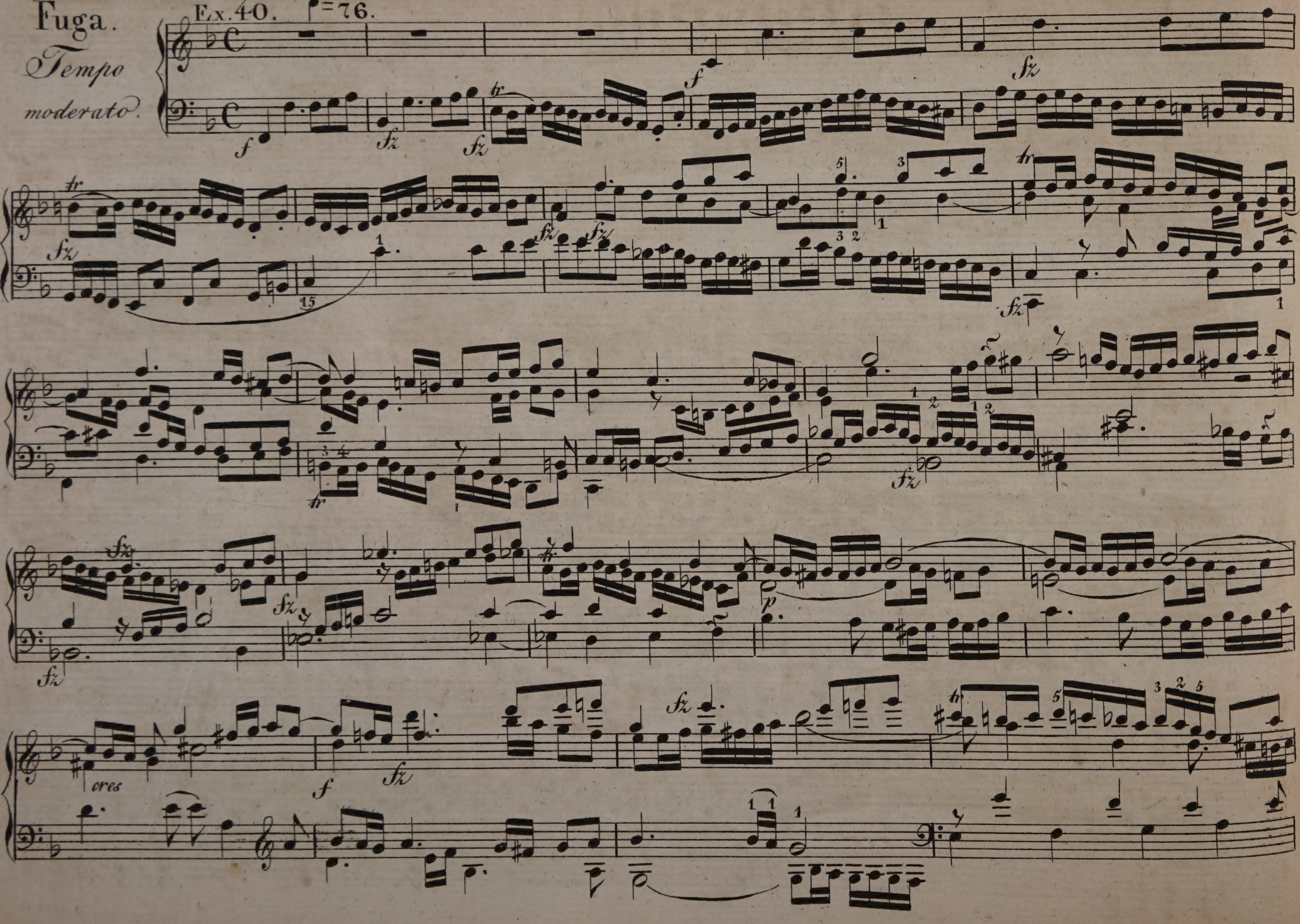

sempre legato
cres
mez
cres
dim
cres
ped
pp
sempre legato
cres
ped
rf
sempre legato
dim
ten
ten

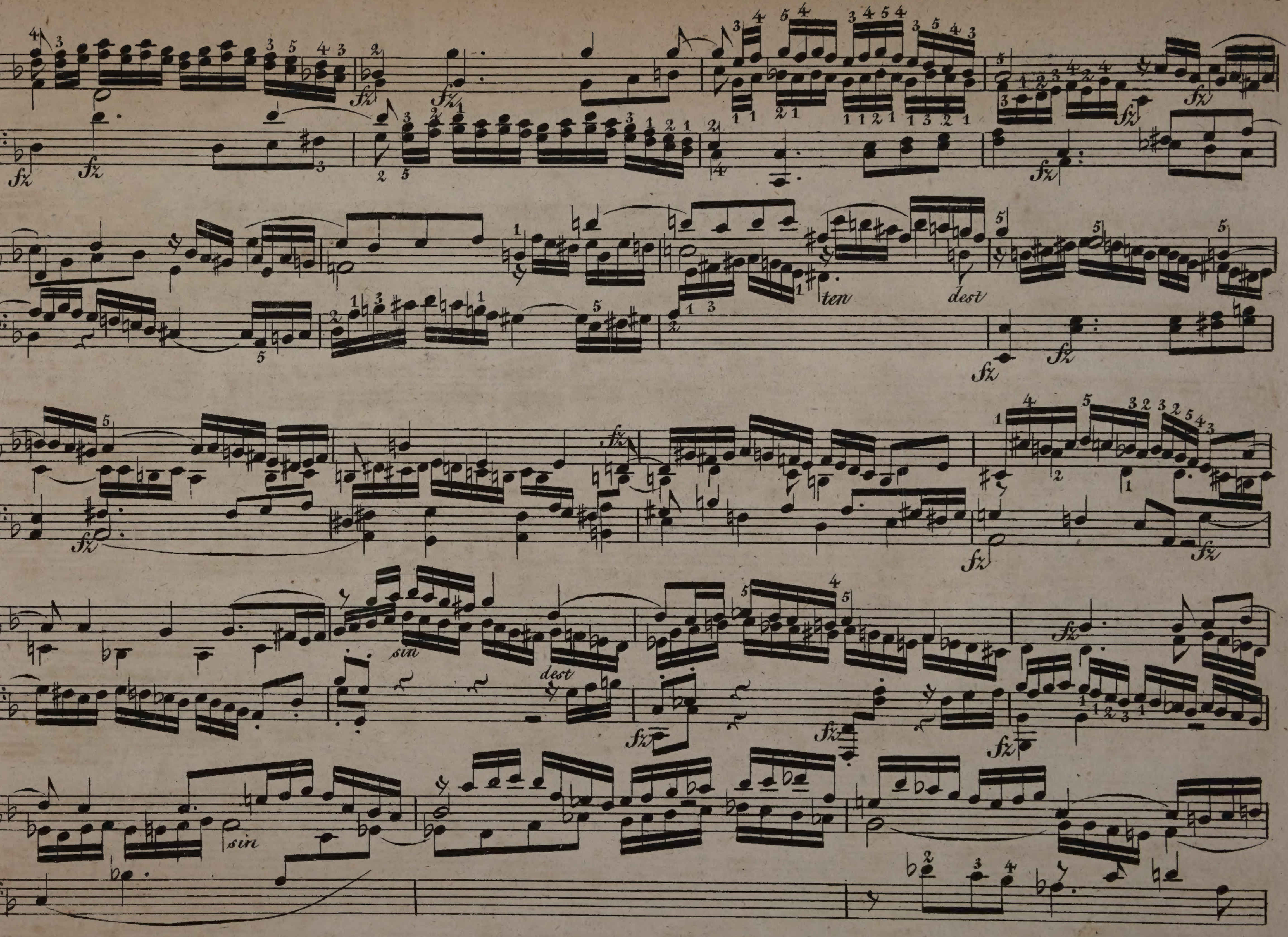

ff
fz
dim
ten
p
fz
mez
cres
f
fz
ff
ten
ped
fz
pp
dim
rall
a tempo
p
cres
cres
f
p
ten
più moto
pp
cres
f
ff
tr
fz
fz
sempre legato
rf
8va
loco
rf
fz
fz
ff
ped
fz
rf

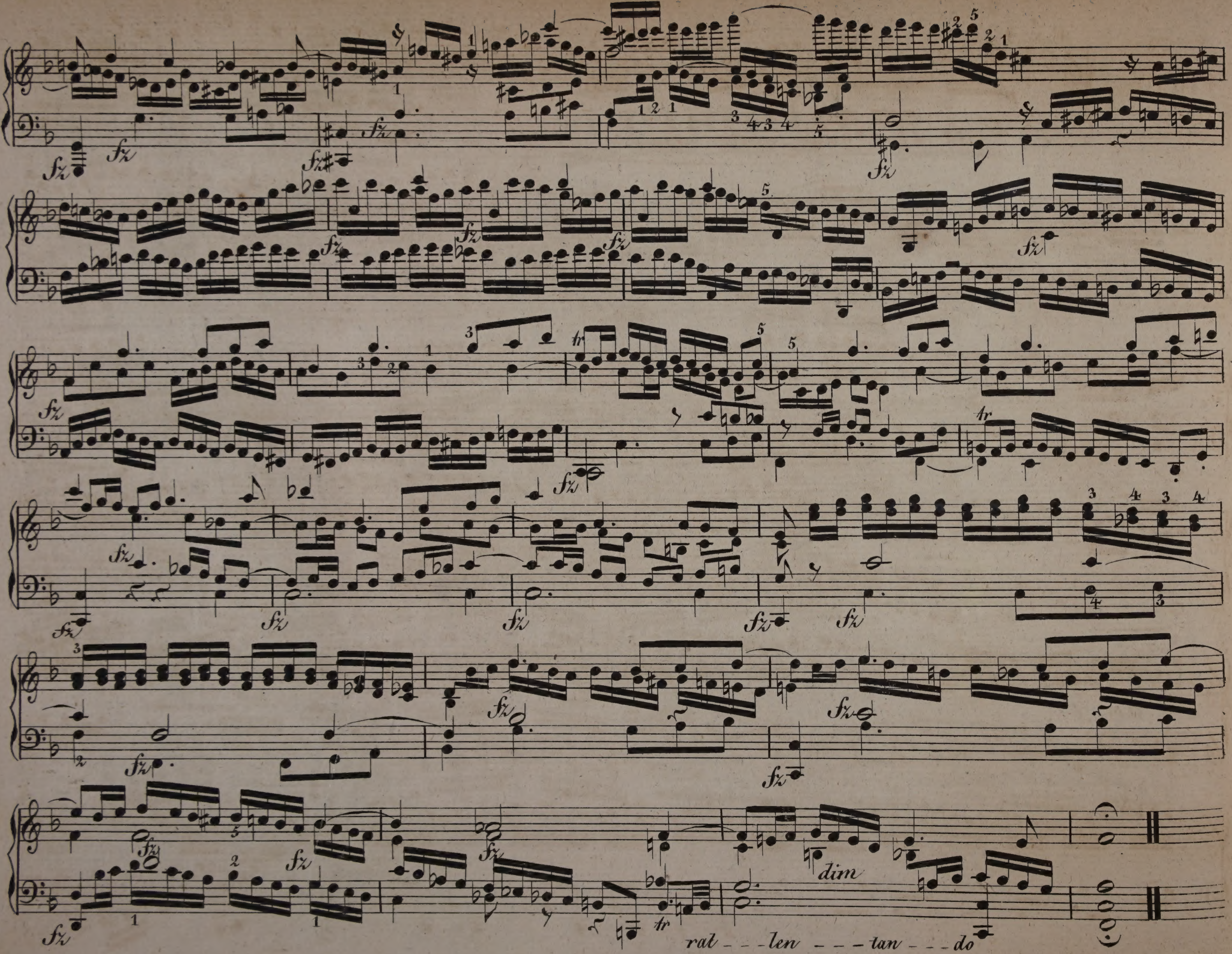

cres
8va
loco
dim
ten
ped

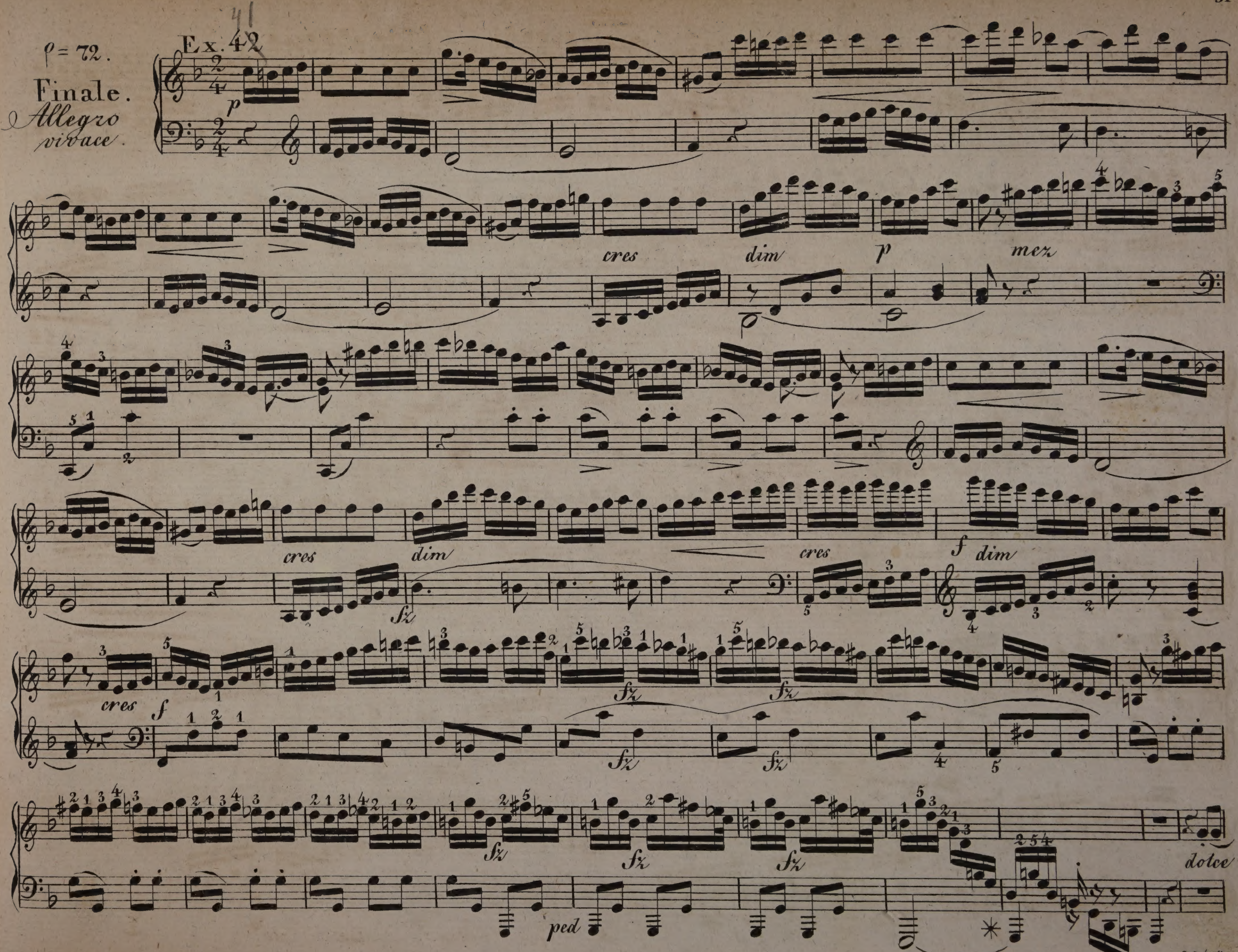
*Erschien zuerst in Paris, im Jahr 1810, und wird hier mit Verbesserungen vom Verfasser gegeben.*

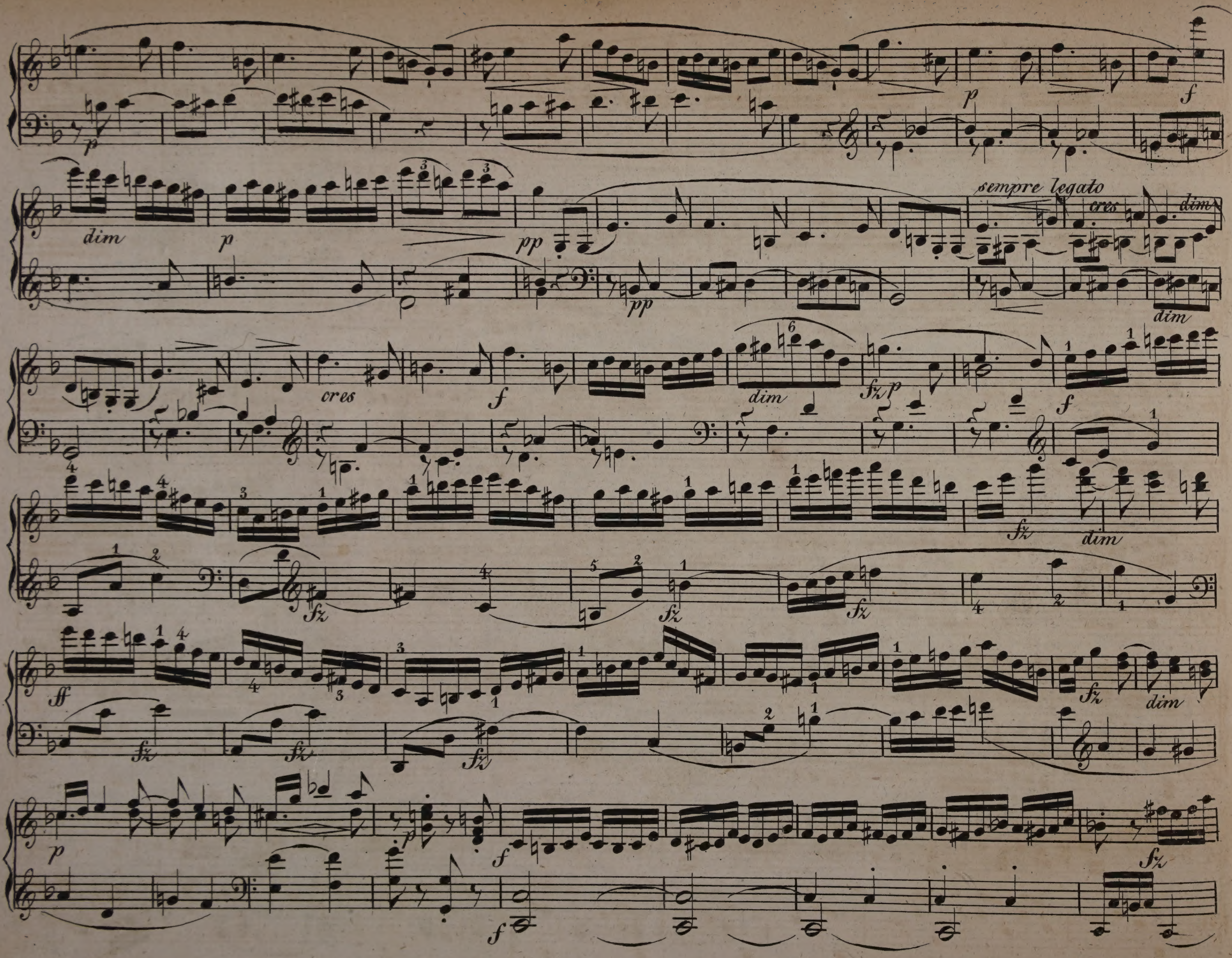
**Fuga.** *Tempo moderato.*

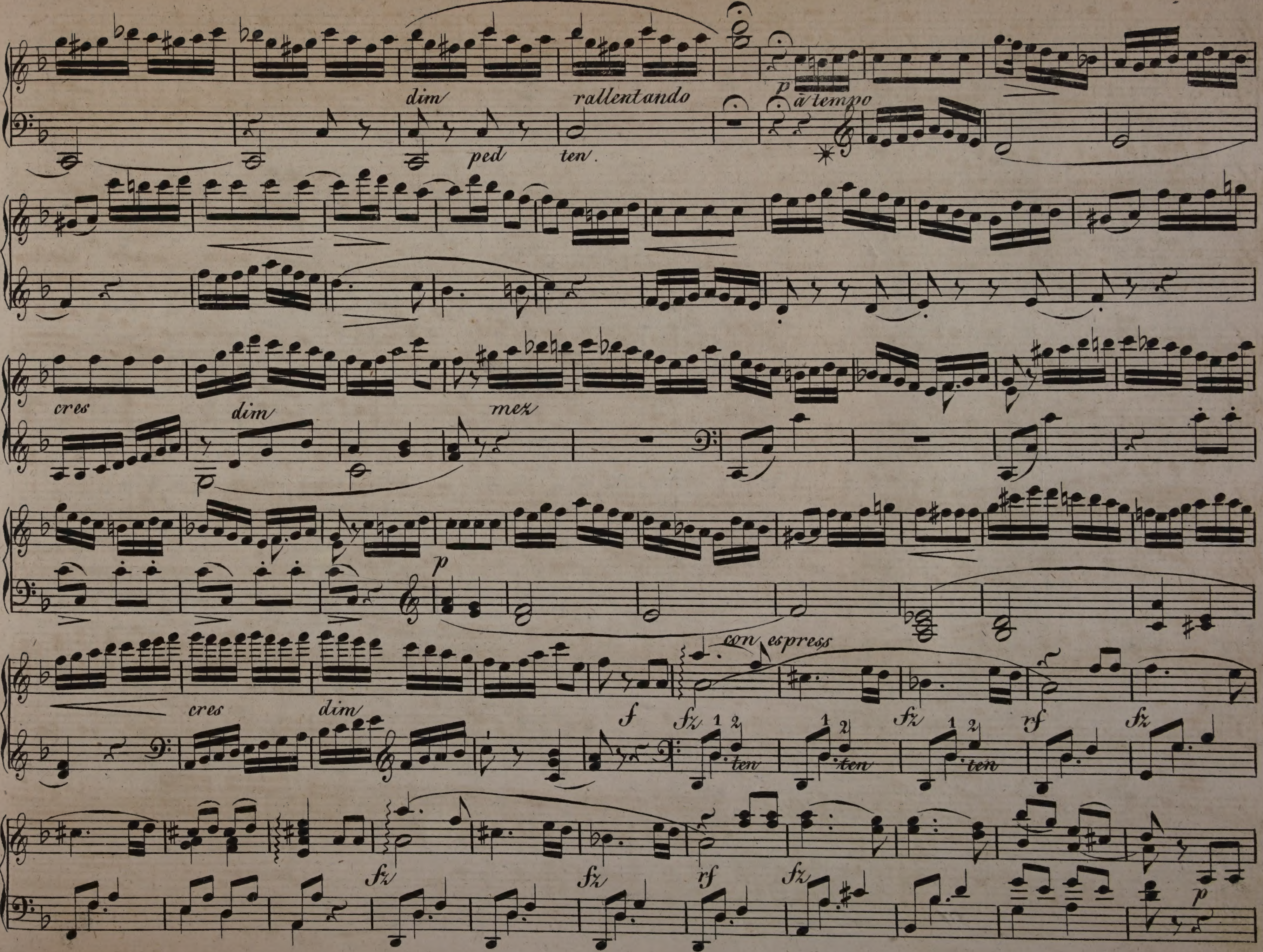


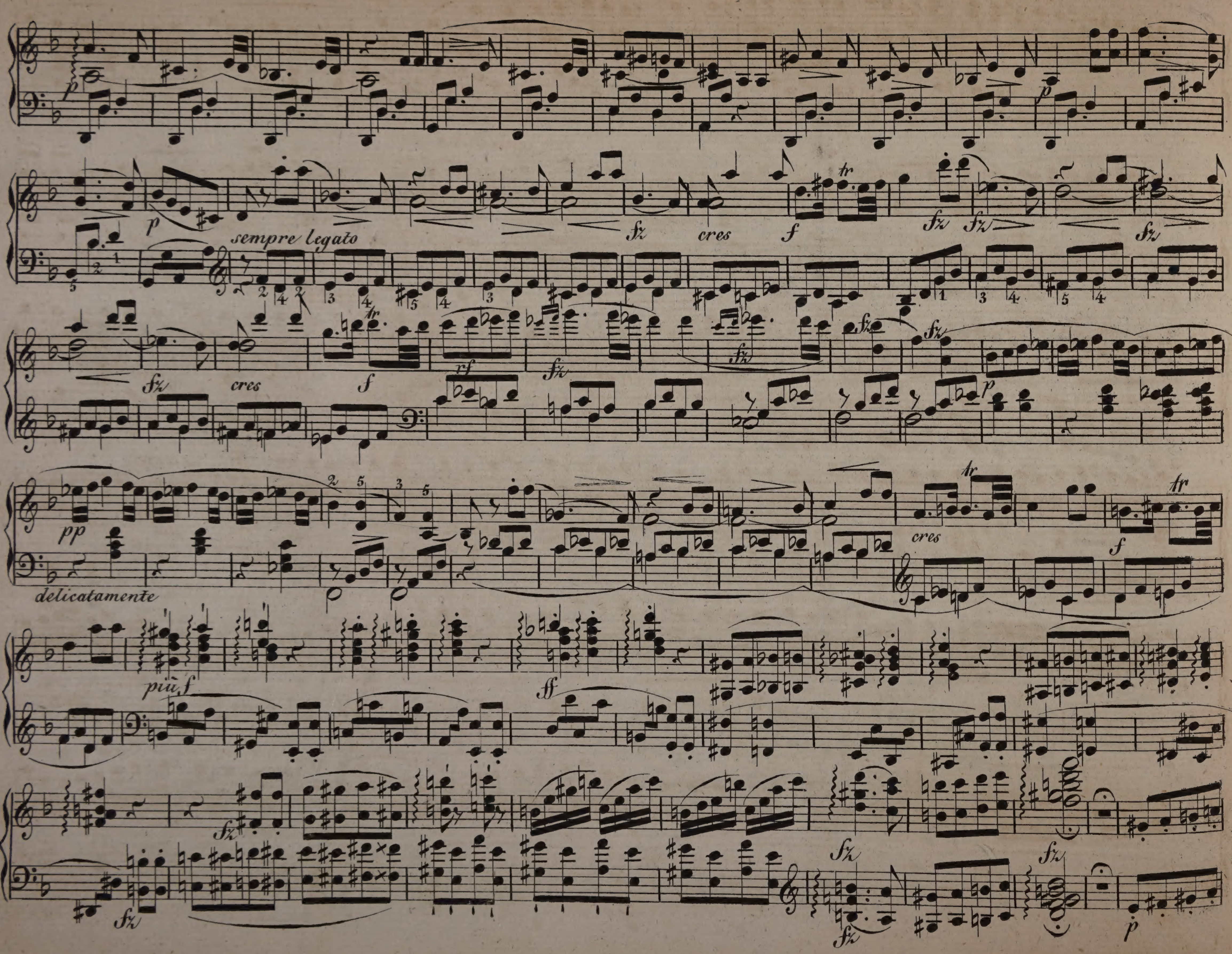

fz
ten
dest
sin
dest
sin

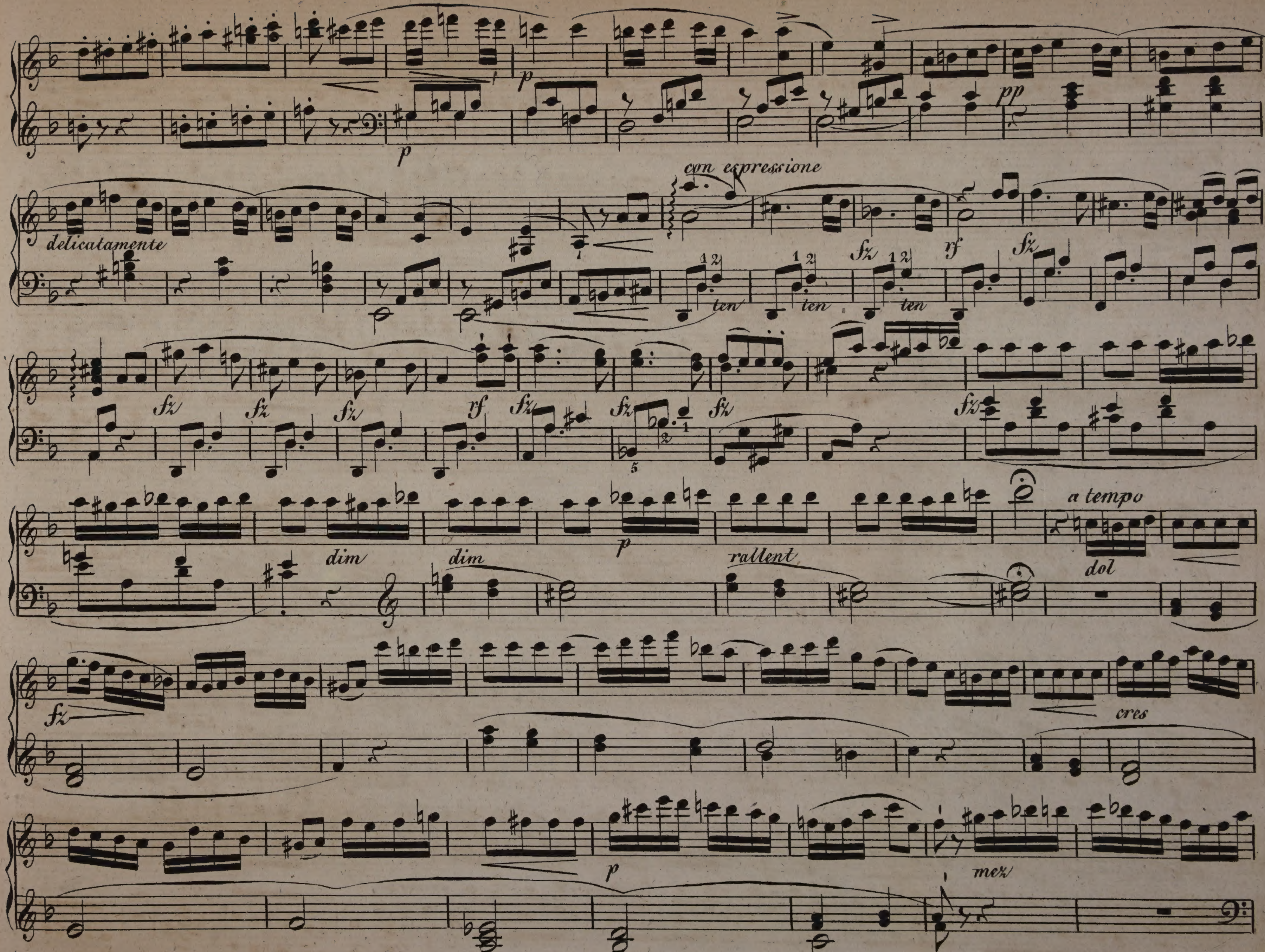

dim
ral - - - len - - - tan - - - do

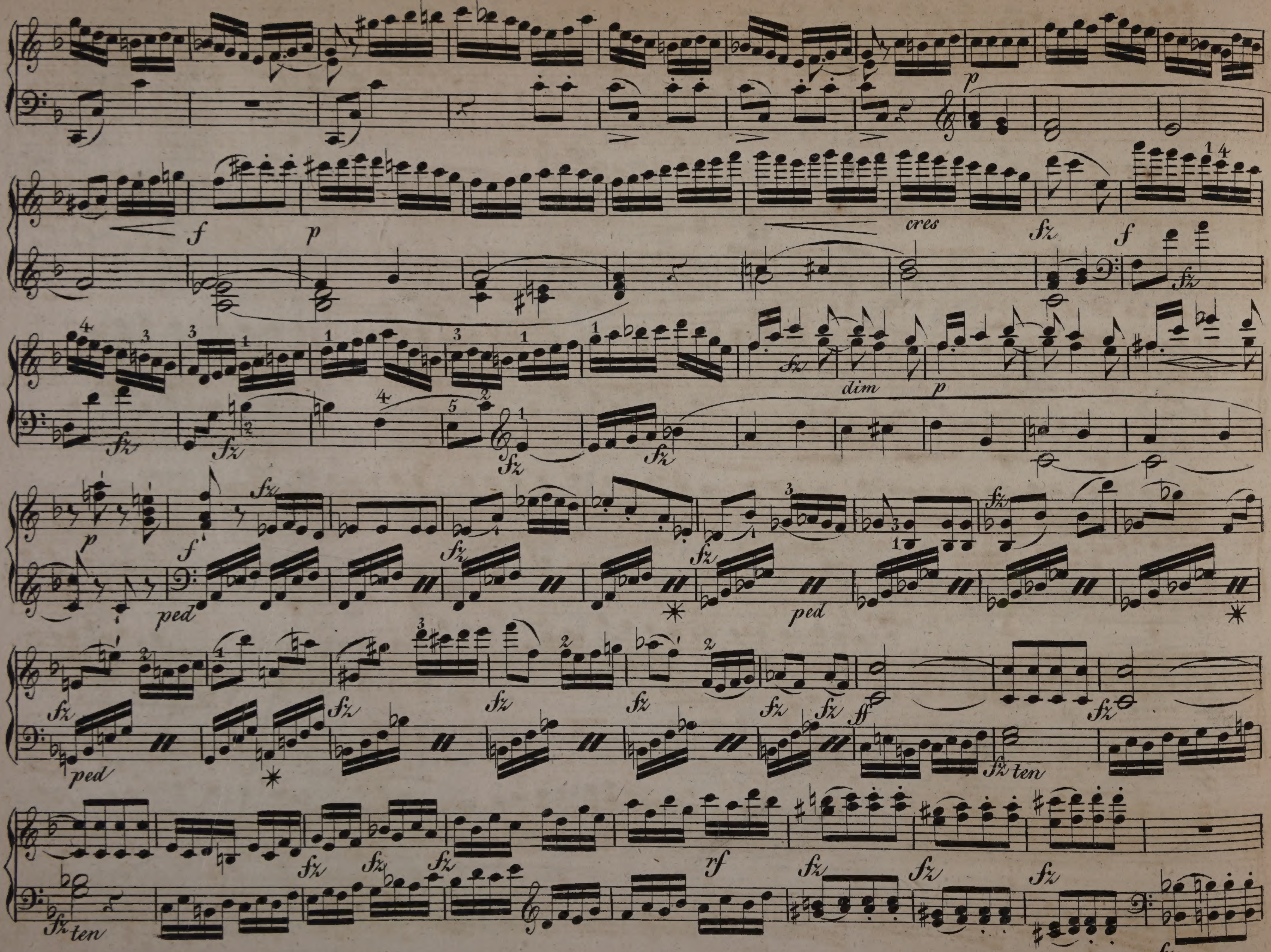

Finale.
Allegro vivace.
Ex. 42
p
cres
dim
p
mez
cres
dim
cres
f
dim
cres
f
fz
fz
fz
fz
fz
dolce
ped

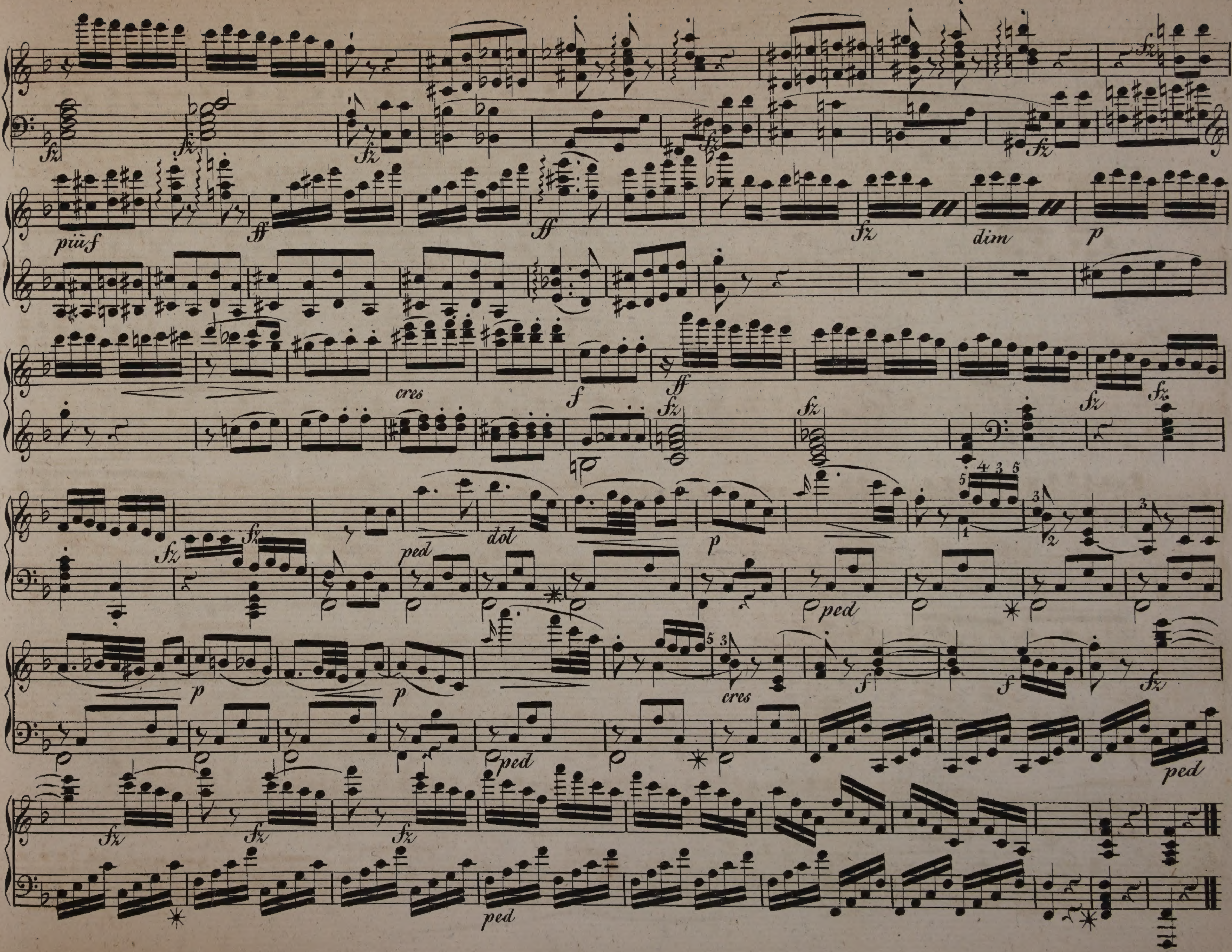

p
f
dim
p
pp
sempre legato
cres
dim
pp
dim
cres
f
dim
fz p
f
fz
dim
fz
fz
fz
ff
fz
fz
fz
fz
dim
p
p
f
f
fz

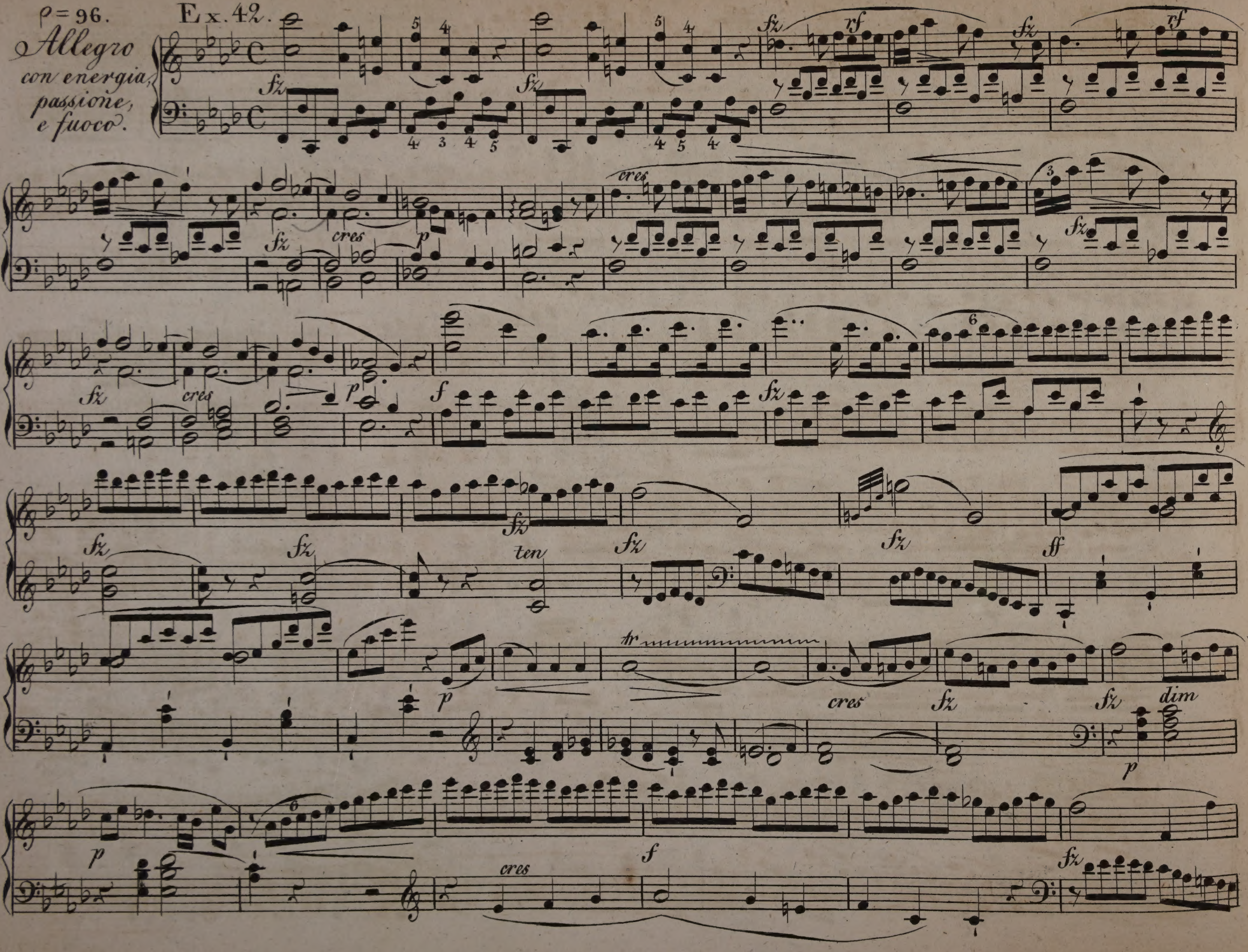

dim
rallentando
p
a tempo
ped
ten.
cres
dim
mez
p
cres
dim
f
fz
con espress
ten
rf
fz
p

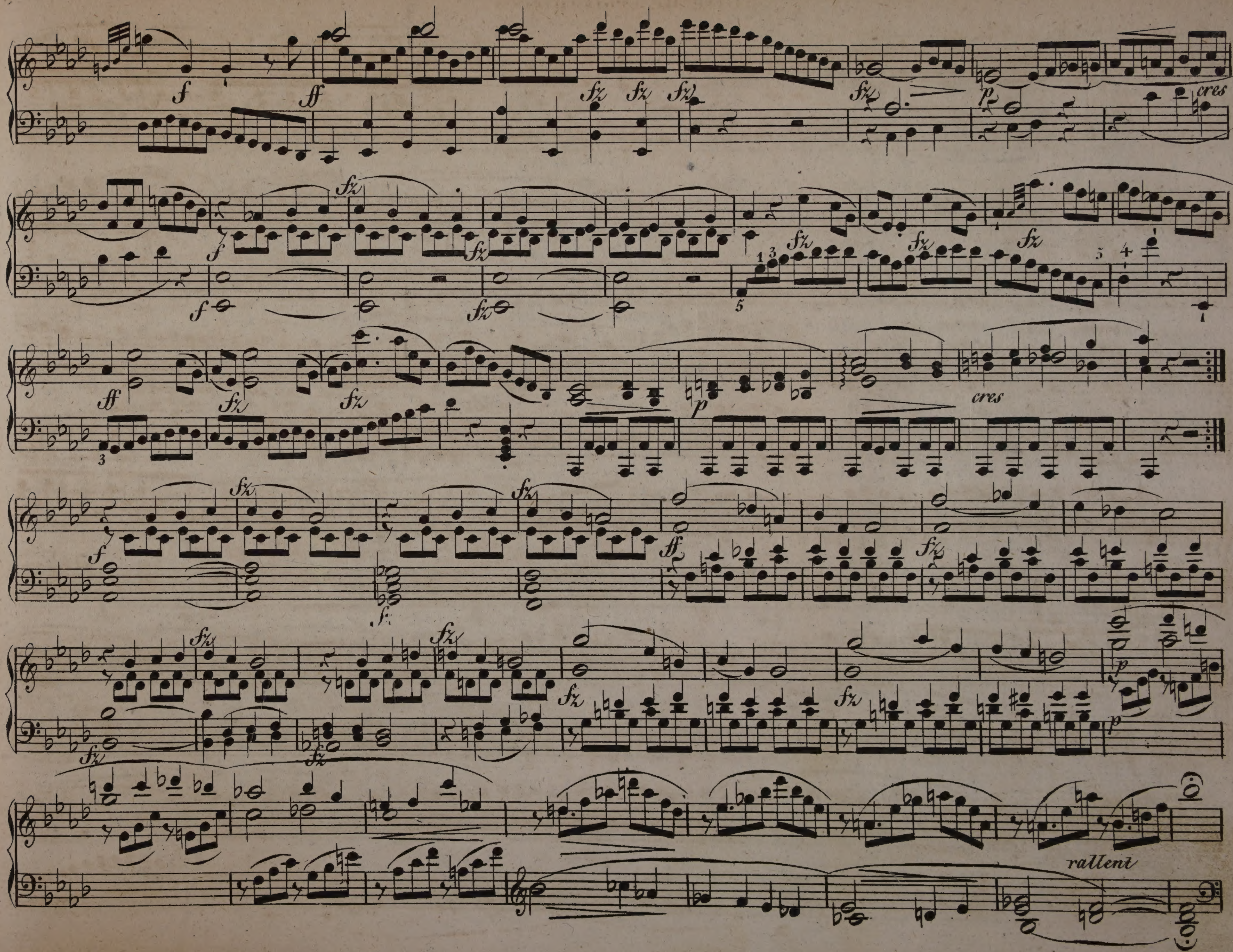

p
sempre legato
cres
f
fz
rf
pp
delicatamente
più f
ff

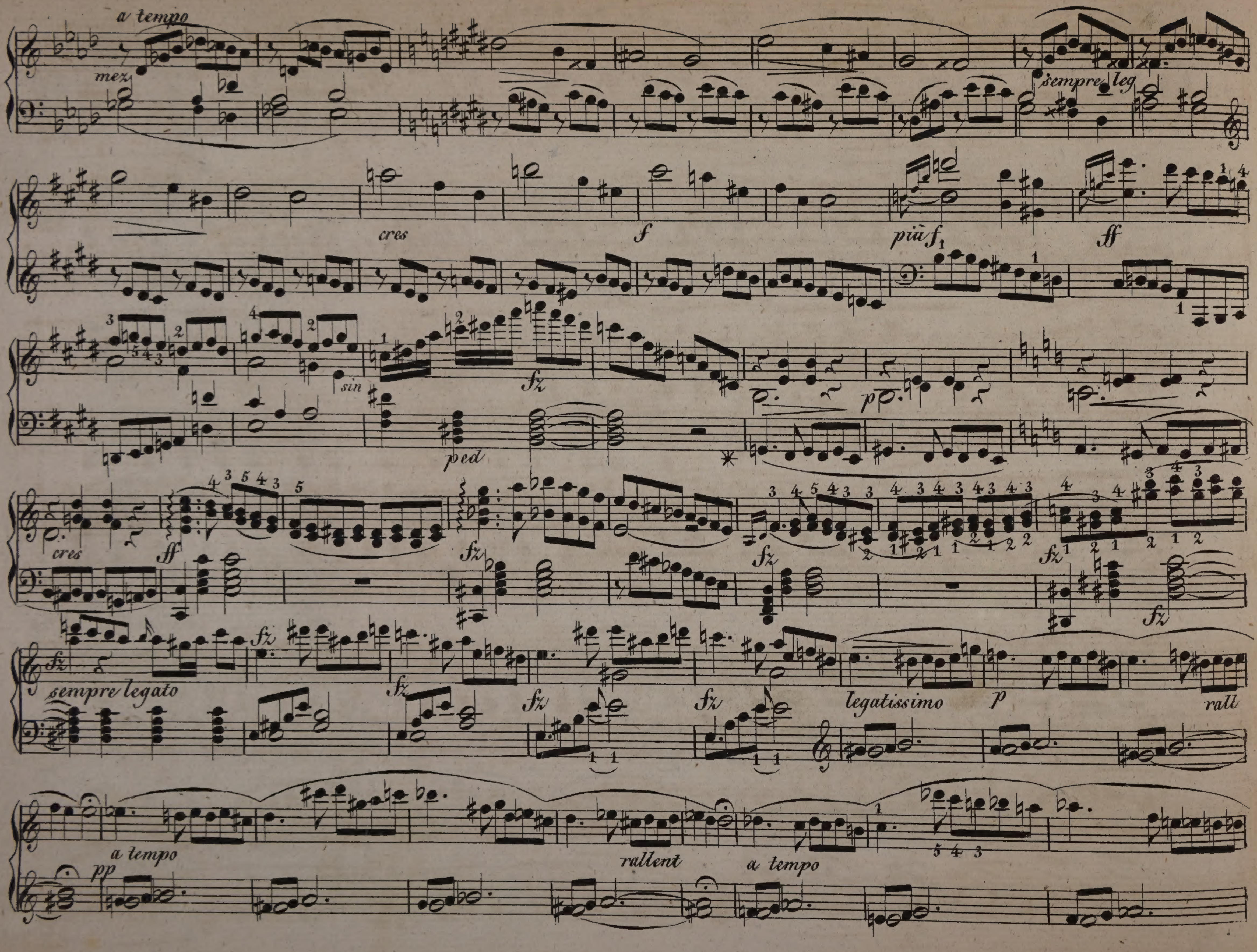

p
pp
con espressione
delicatamente
ten
fz
rf
dim
rallent
a tempo
dol
cres
mez

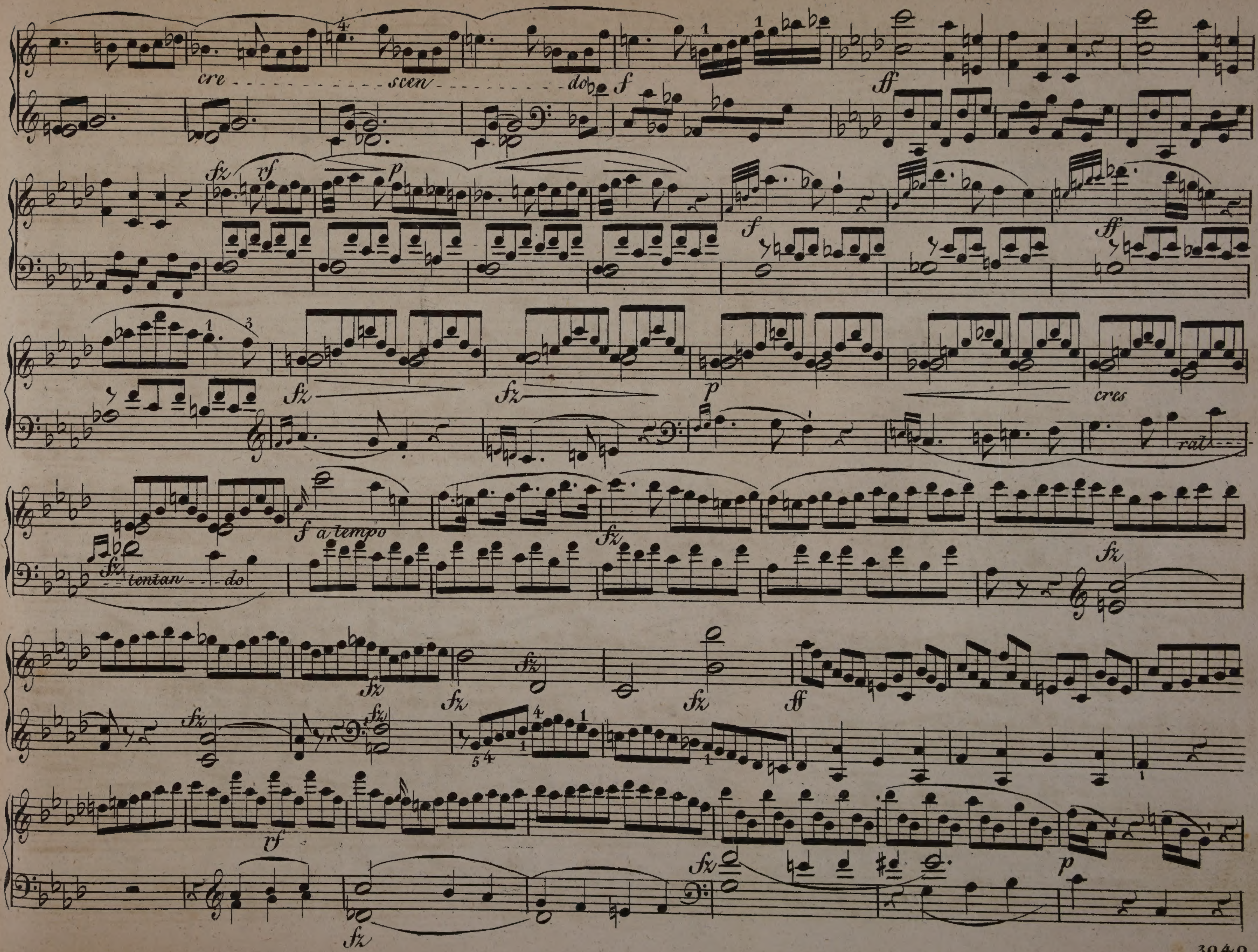

cres
dim
ped
ten

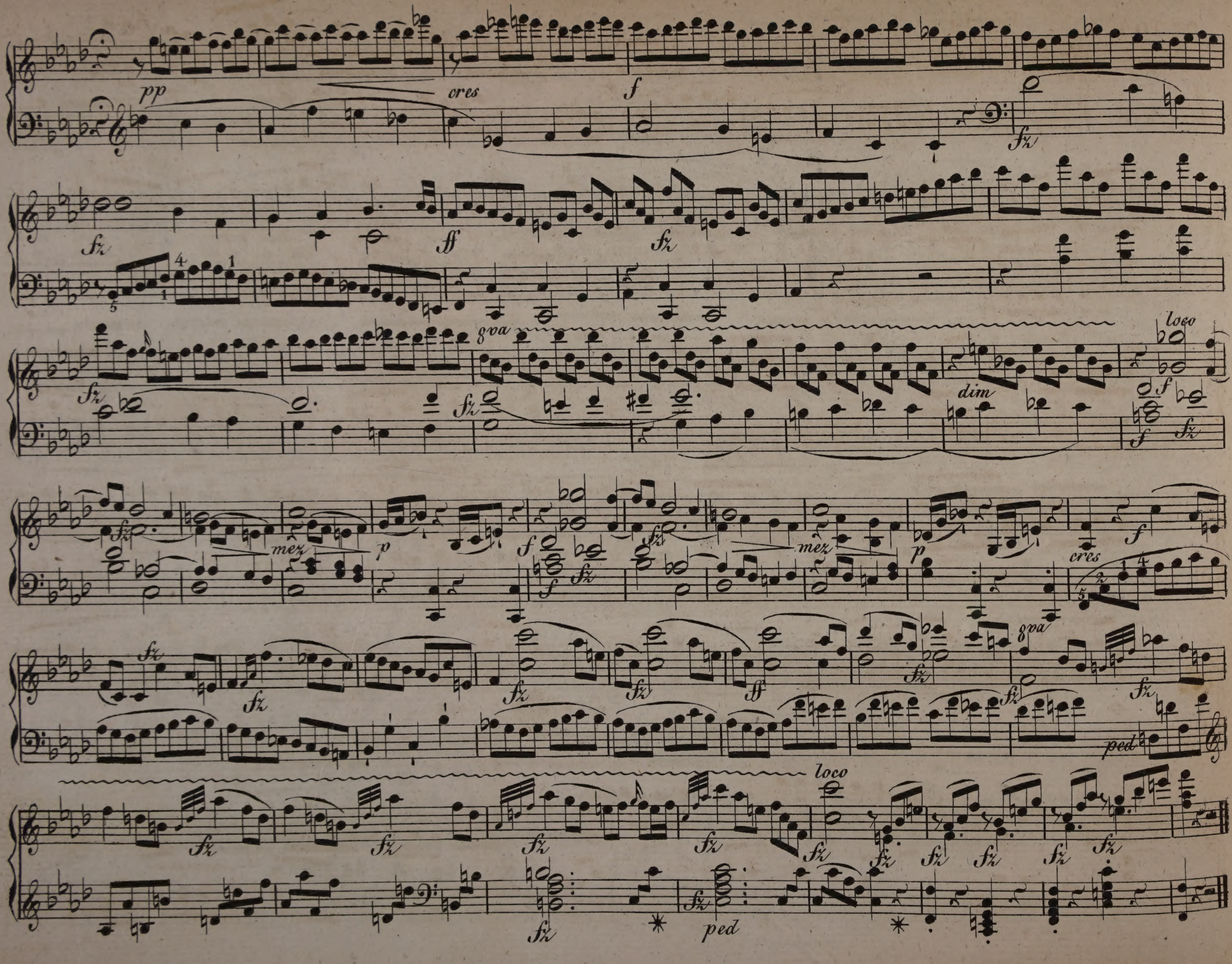

fz
piu f
ff
ff
fz
dim
p
cres
f
ff
fz
fz
fz
ped
dol
p
ped
cres
f
f
fz
ped
fz
fz
fz
ped


𝅗𝅥 = 96.
Allegro con energia, passione, e fuoco.
Ex. 42.
fz
rf
cres
p
f
ten
ff
dim
tr


cres
cres
rallent

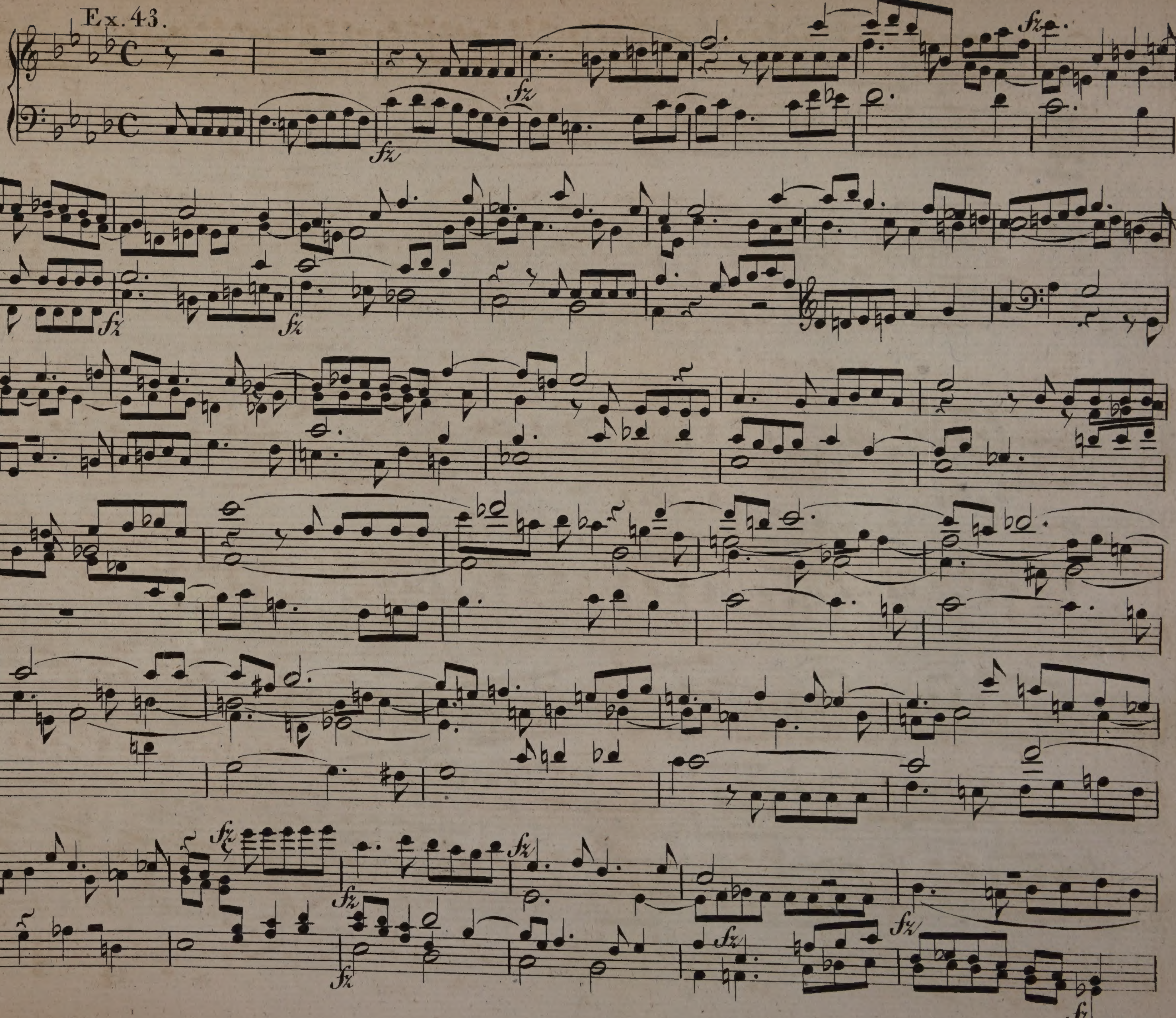

a tempo
mez
sempre leg
cres
f
più f
ff
sin
fz
ped
cres
ff
fz
sempre legato
legatissimo
p
rall
a tempo
pp
rallent
a tempo

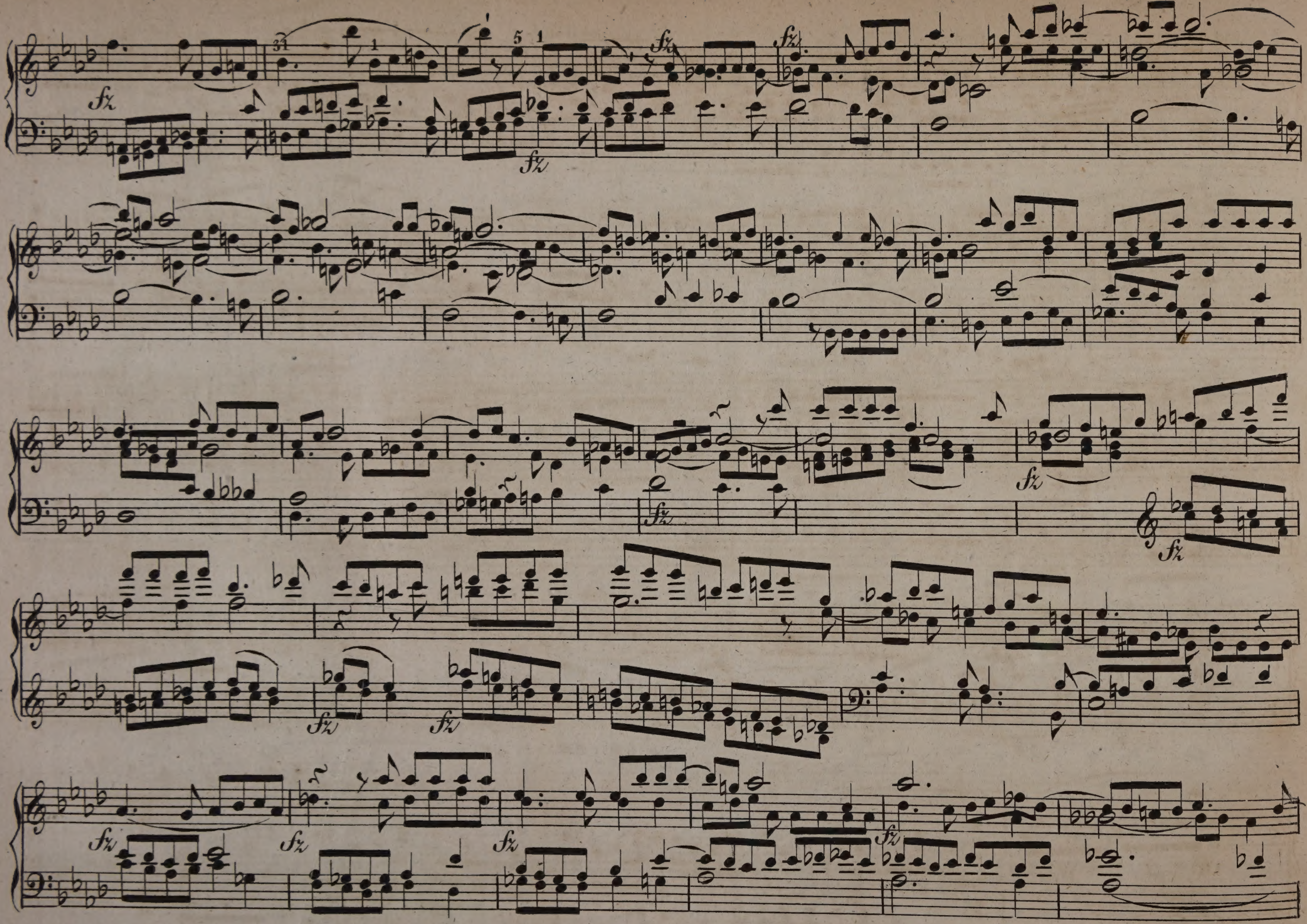

cre - - - - scen - - - - do
f
ff
fz
rf
p
cres
ral
f a tempo
lentan - - - do

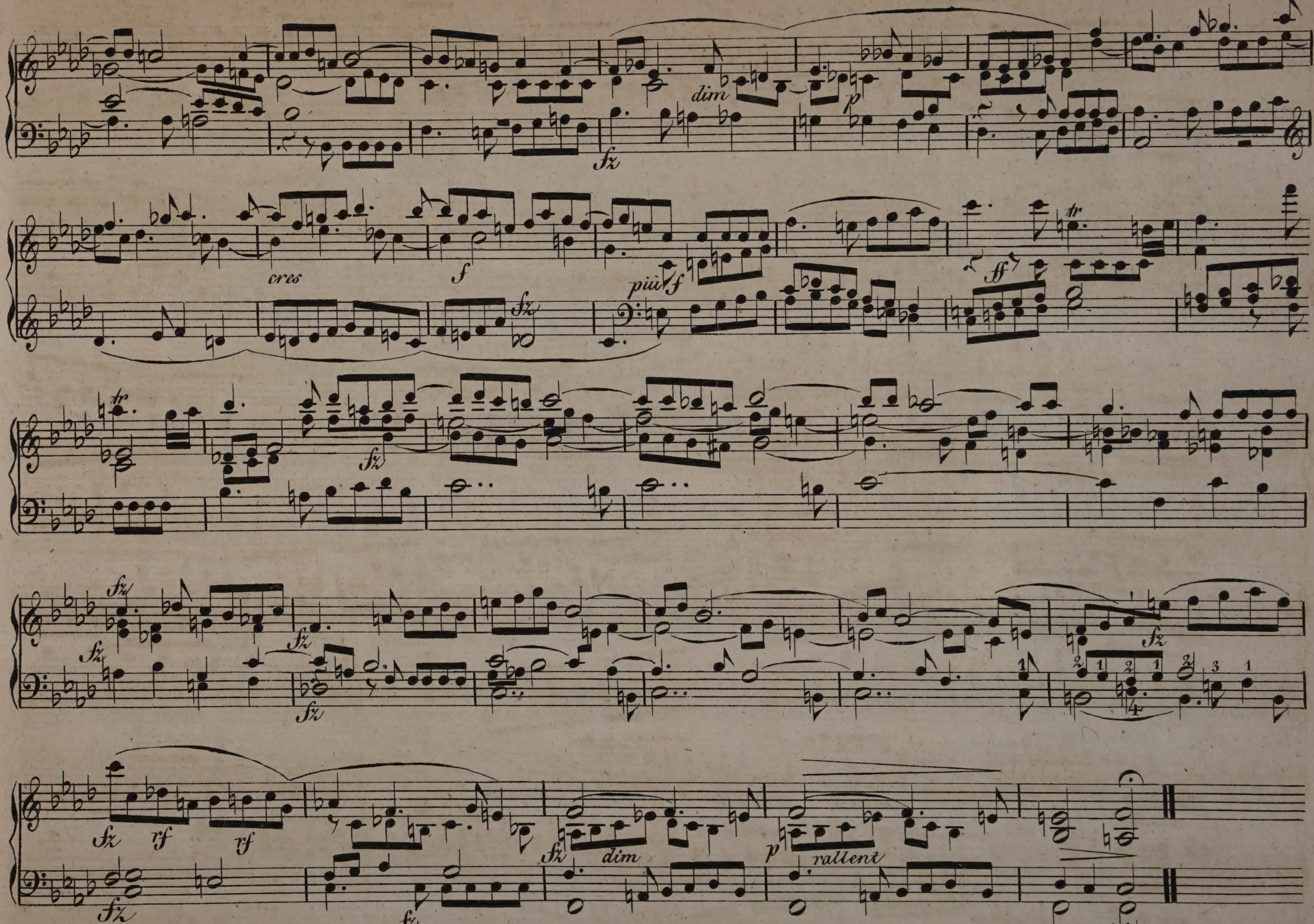

pp
cres
f
fz
fz
ff
fz
fz
8va
loco
fz
dim
f
fz
mez
p
f
fz
fz
mez
p
cres
fz
fz
fz
fz
ff
fz
fz
8va
fz
ped
loco
fz
fz
fz
fz
fz
fz
fz
fz
fz
fz
fz
ped

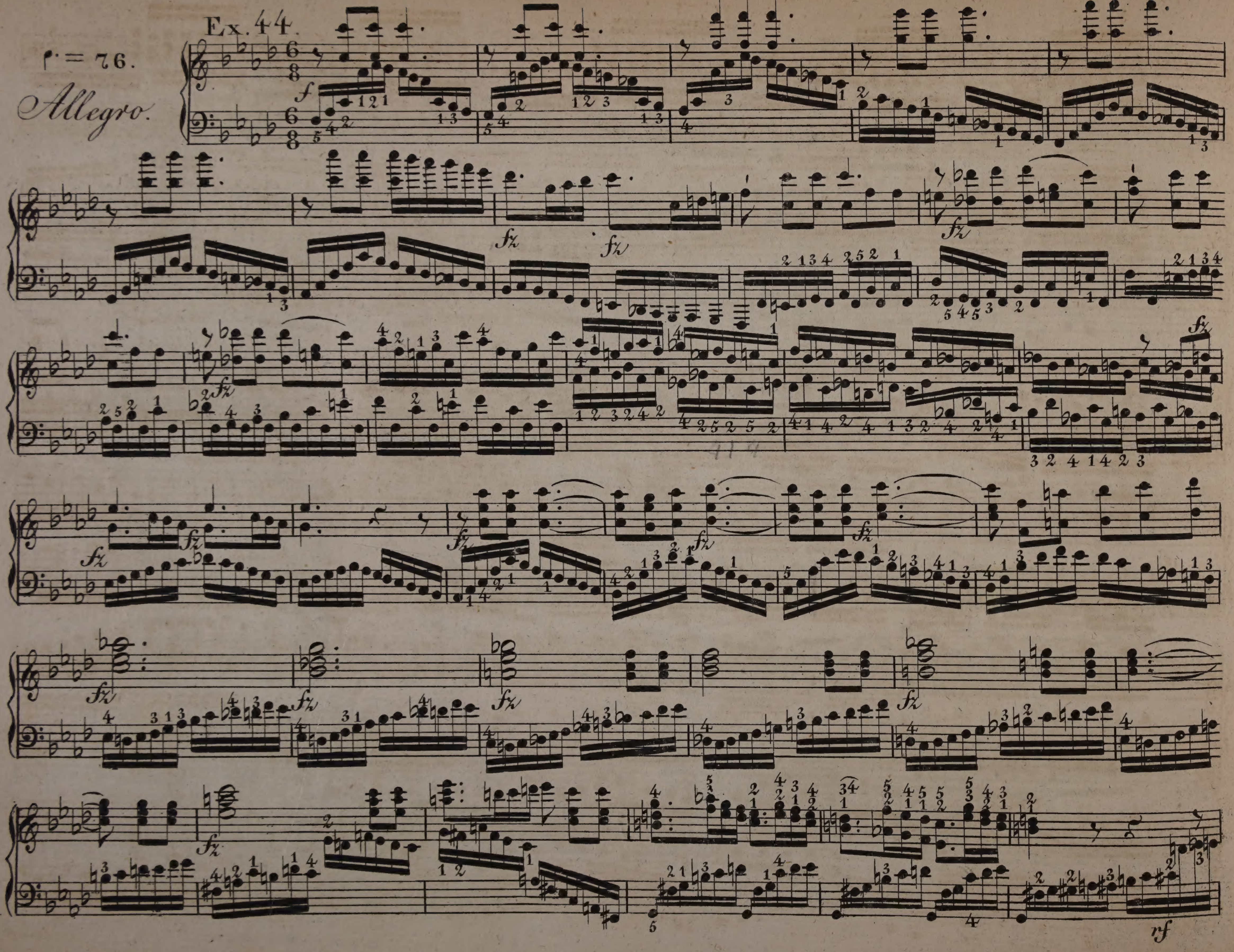
Ex. 43.

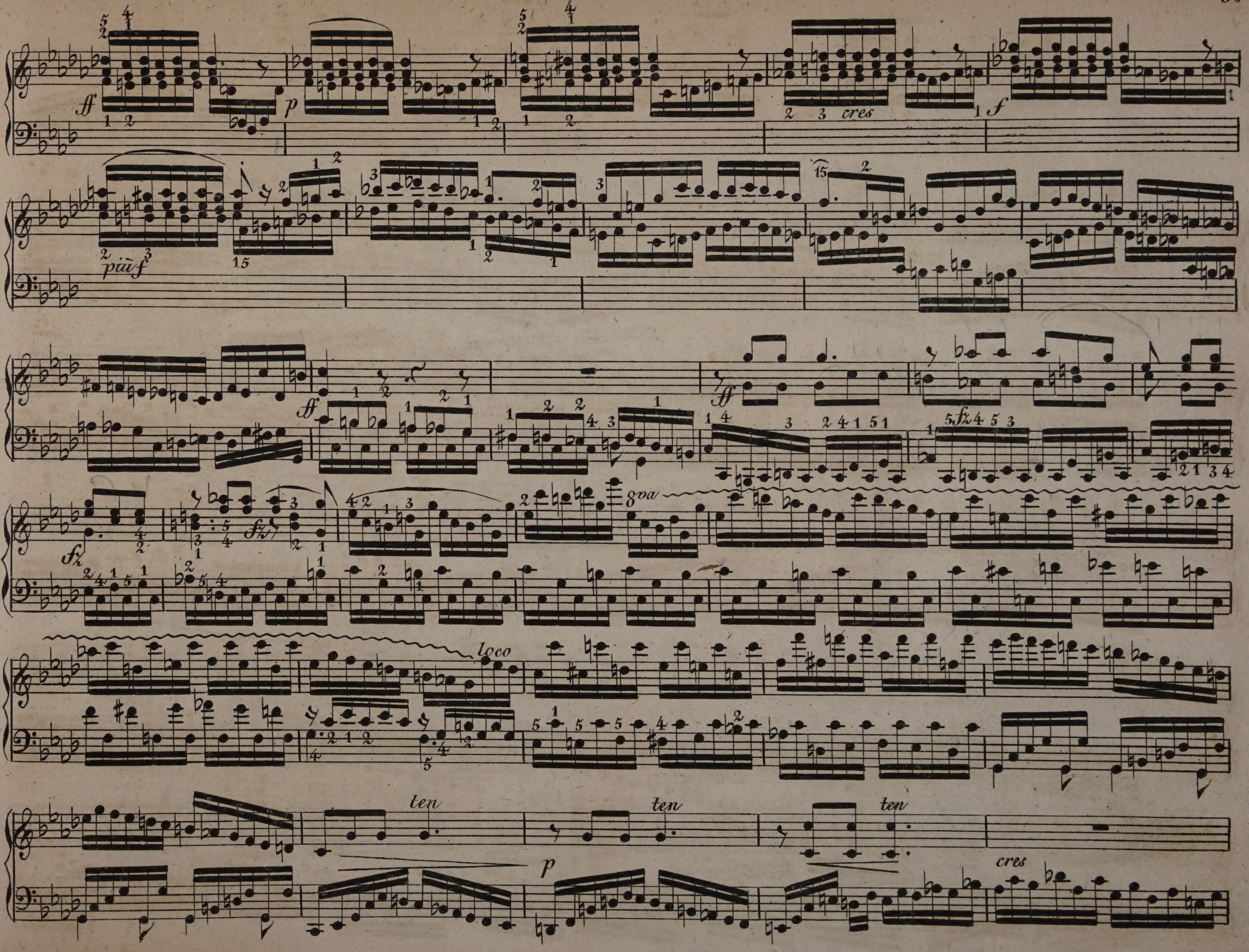
♩ = 104.
Fuga.
Moderato.

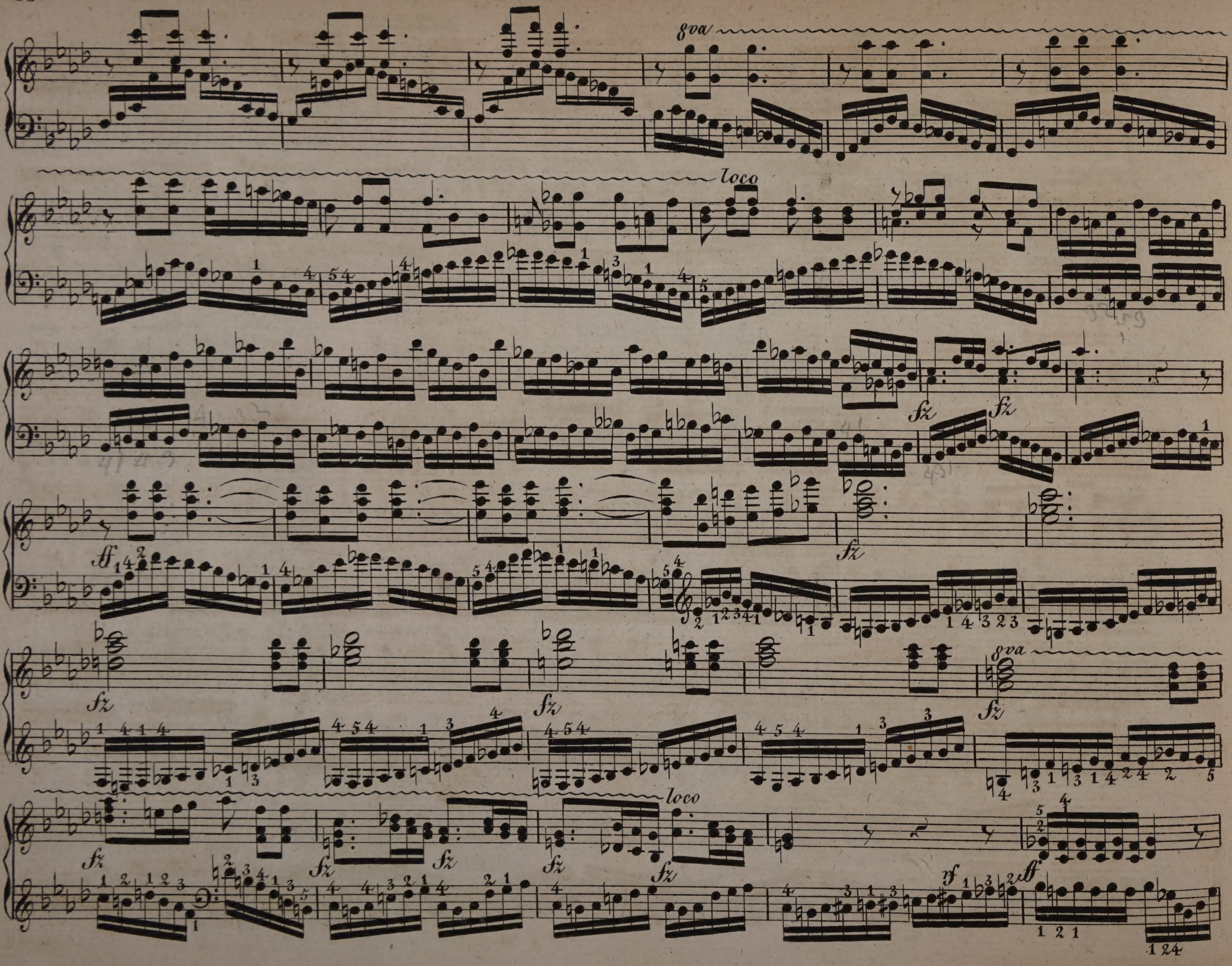


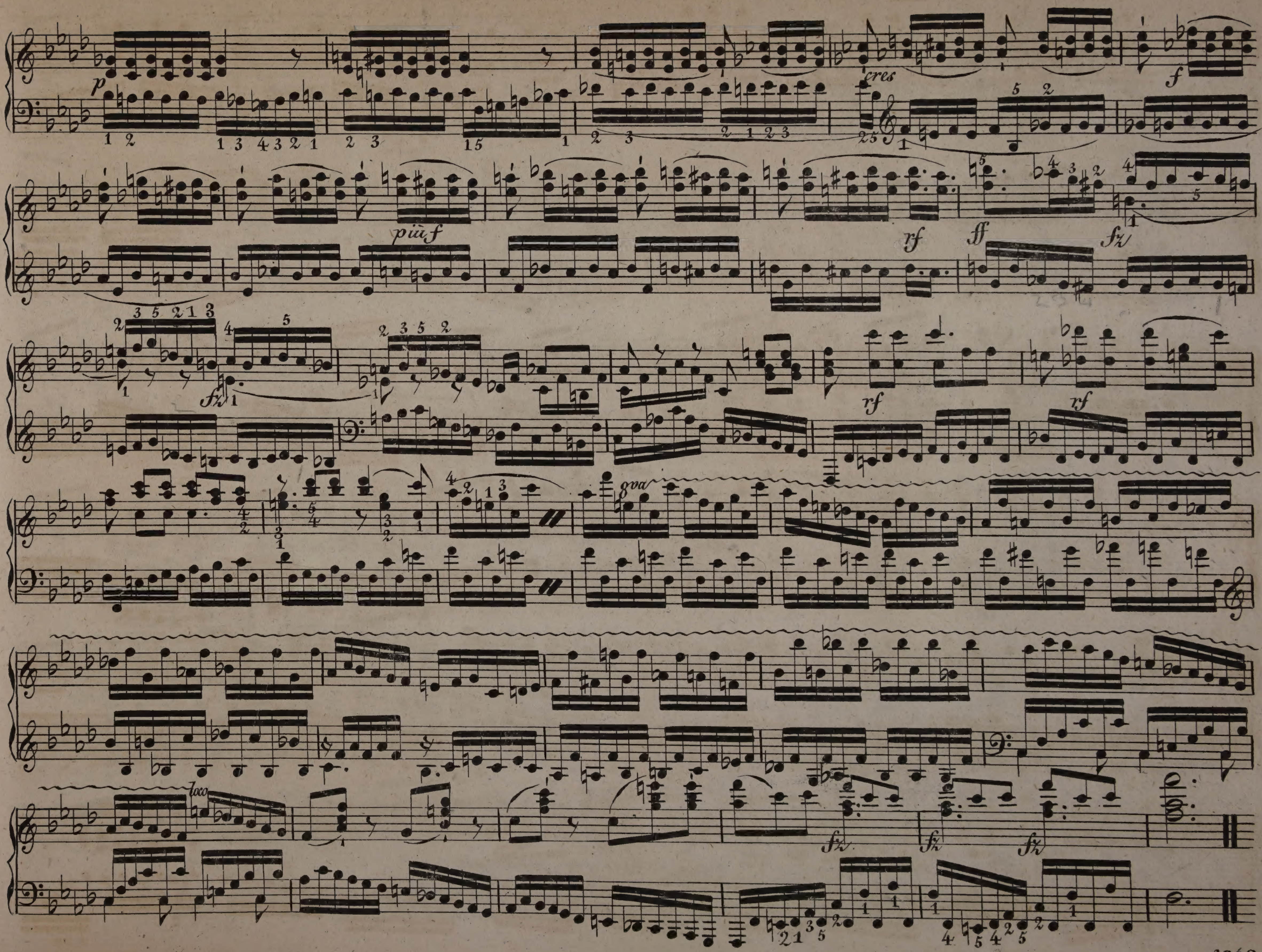



fz
dim
p
cres
f
fz
più f
tr
ff
tr
fz
fz
fz
fz
fz
fz
fz
rf
rf
fz
fz
dim
p
rallent

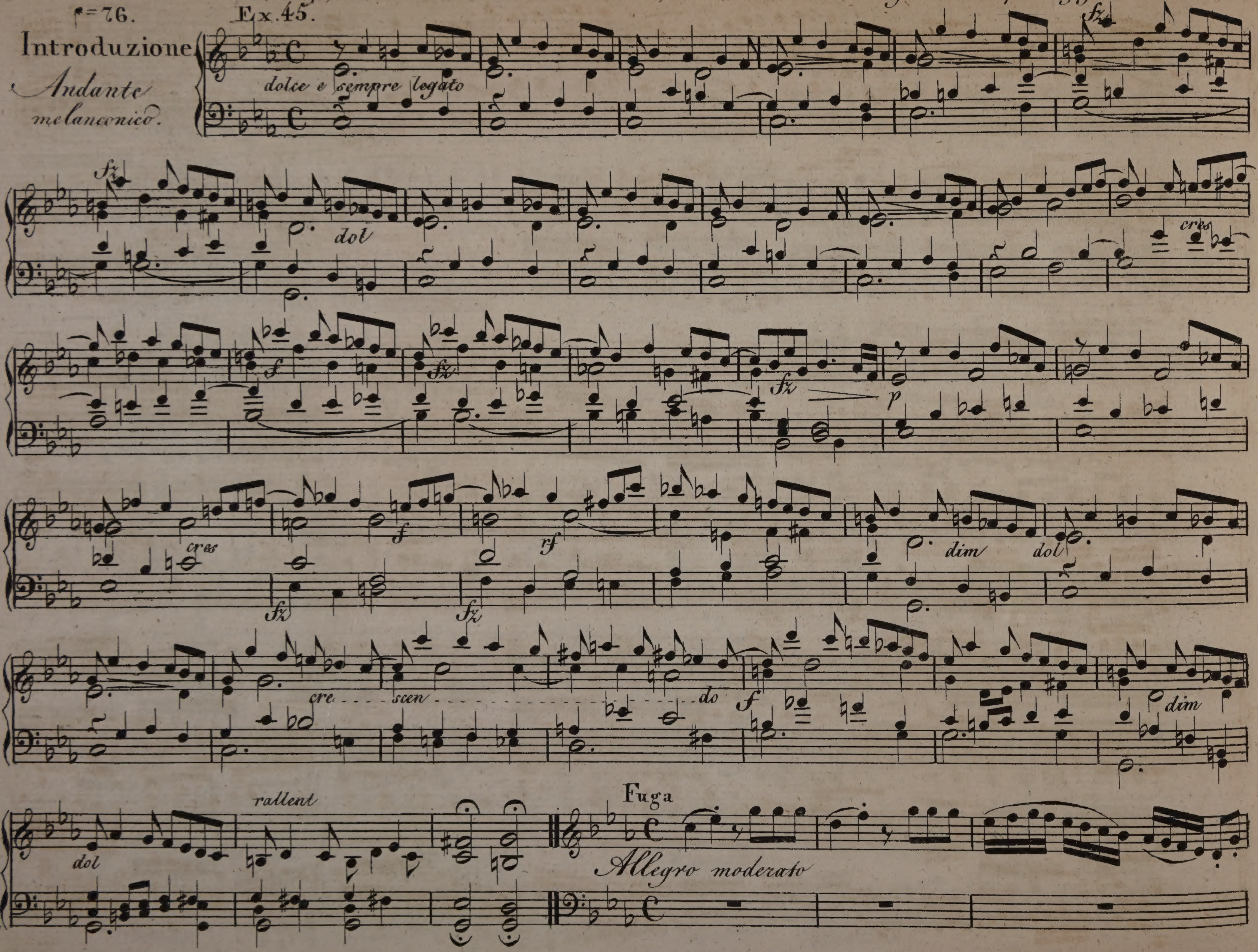

Ex. 44
♩. = 76.
Allegro.
f
fz
rf

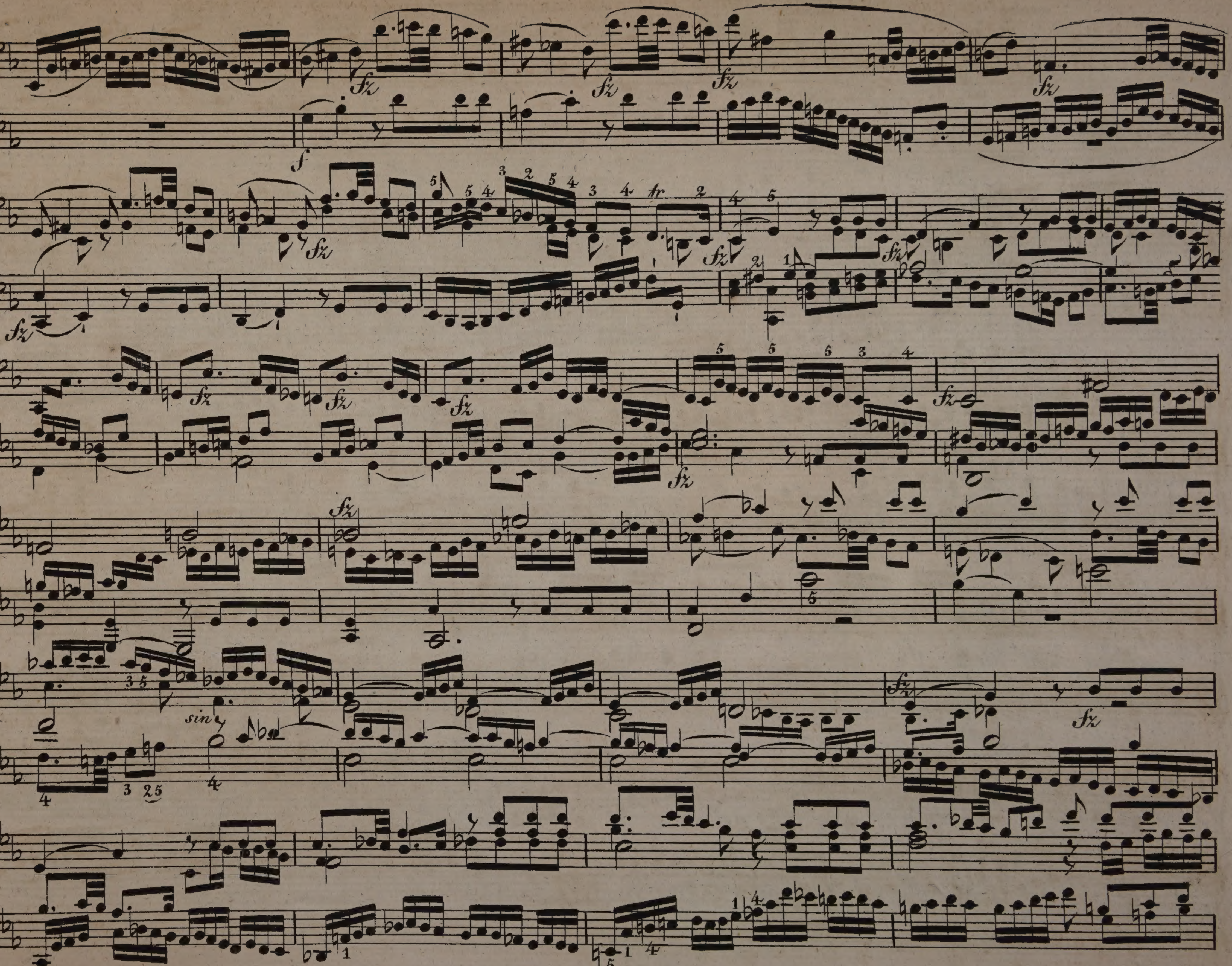

ff
p
cres
f
più f
8va
loco
ten
ten
ten
cres

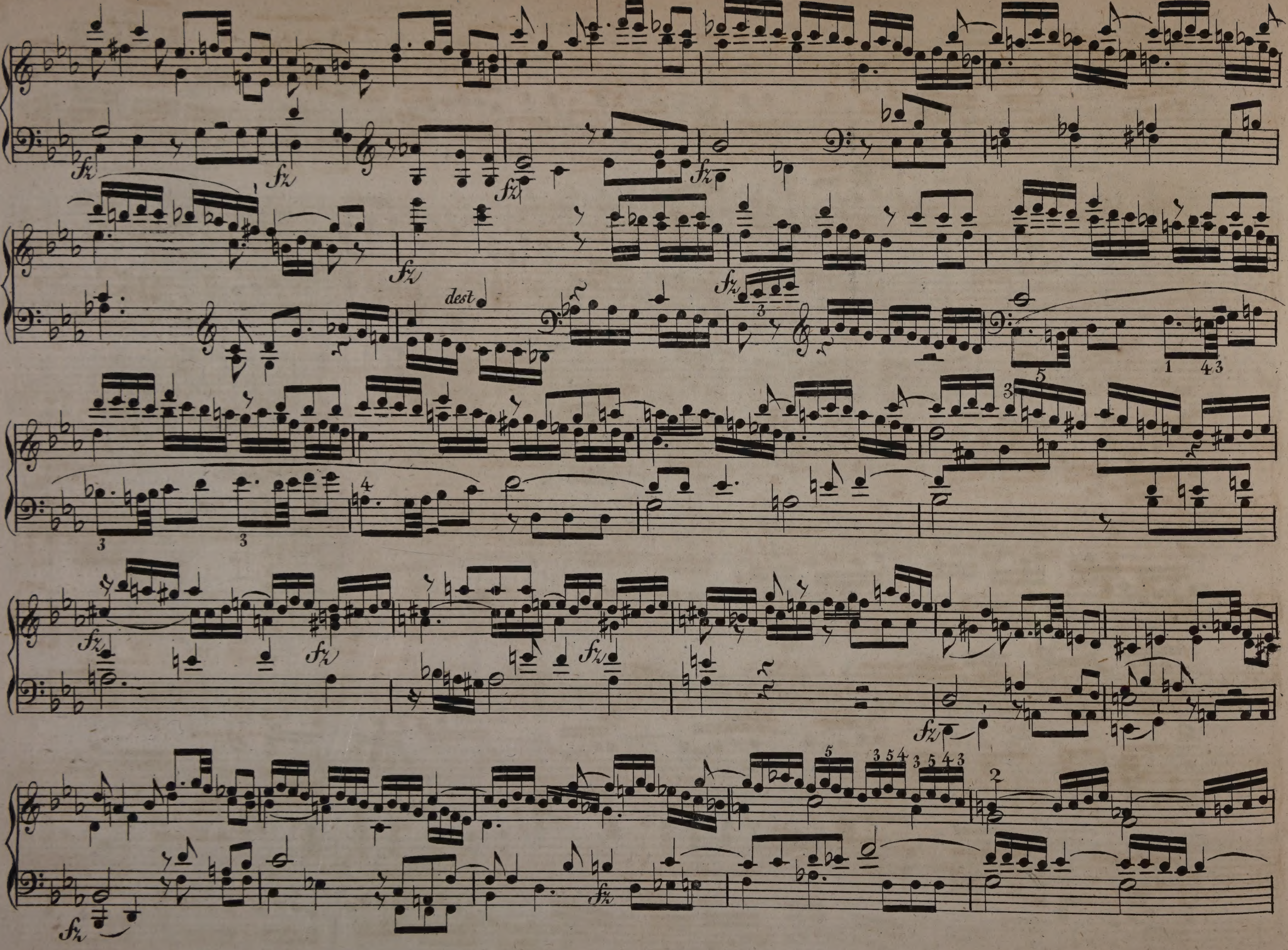

8va
loco
ff
fz
8va
loco
sf
ff

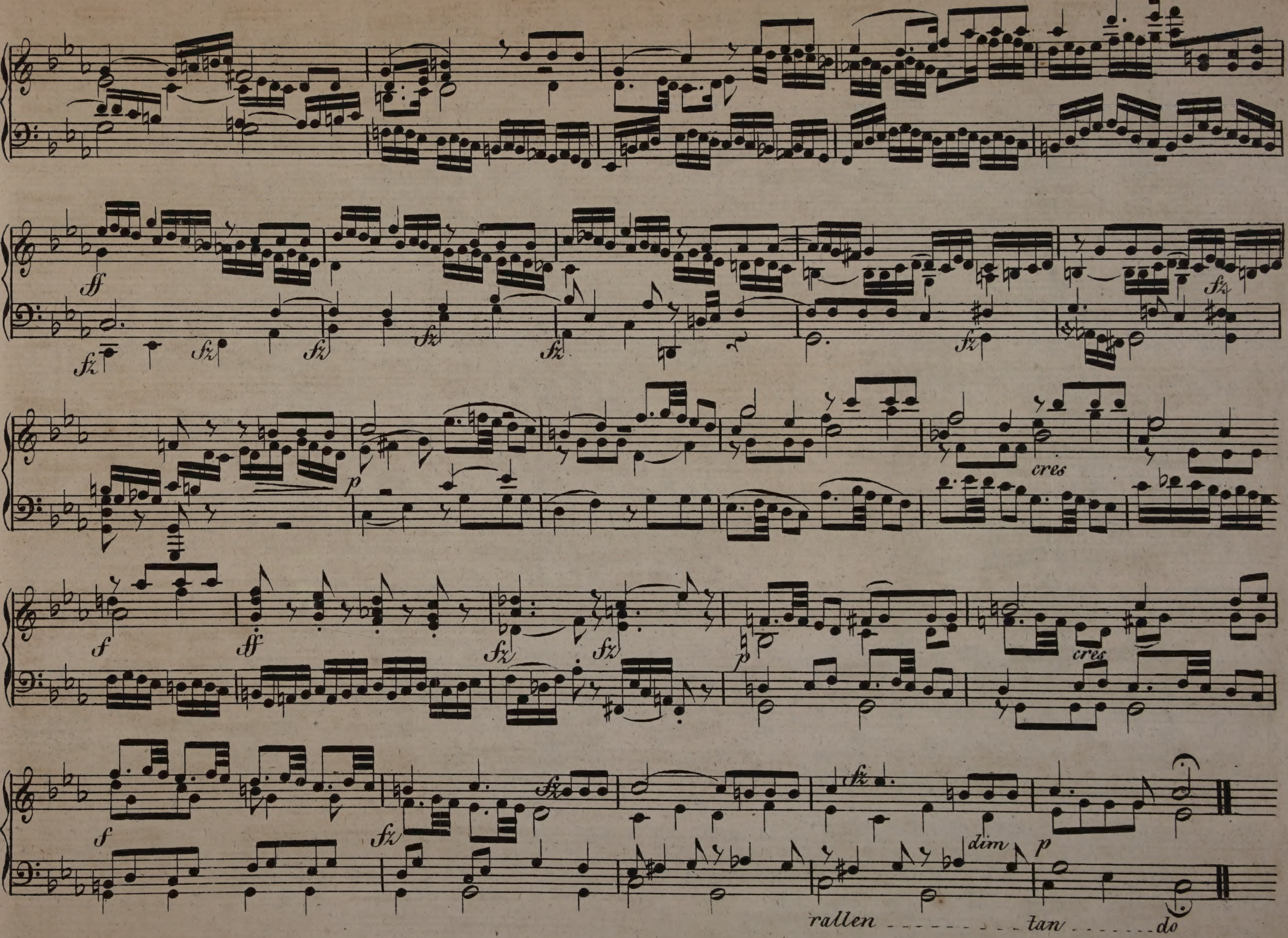

cres
più f
8va
loco

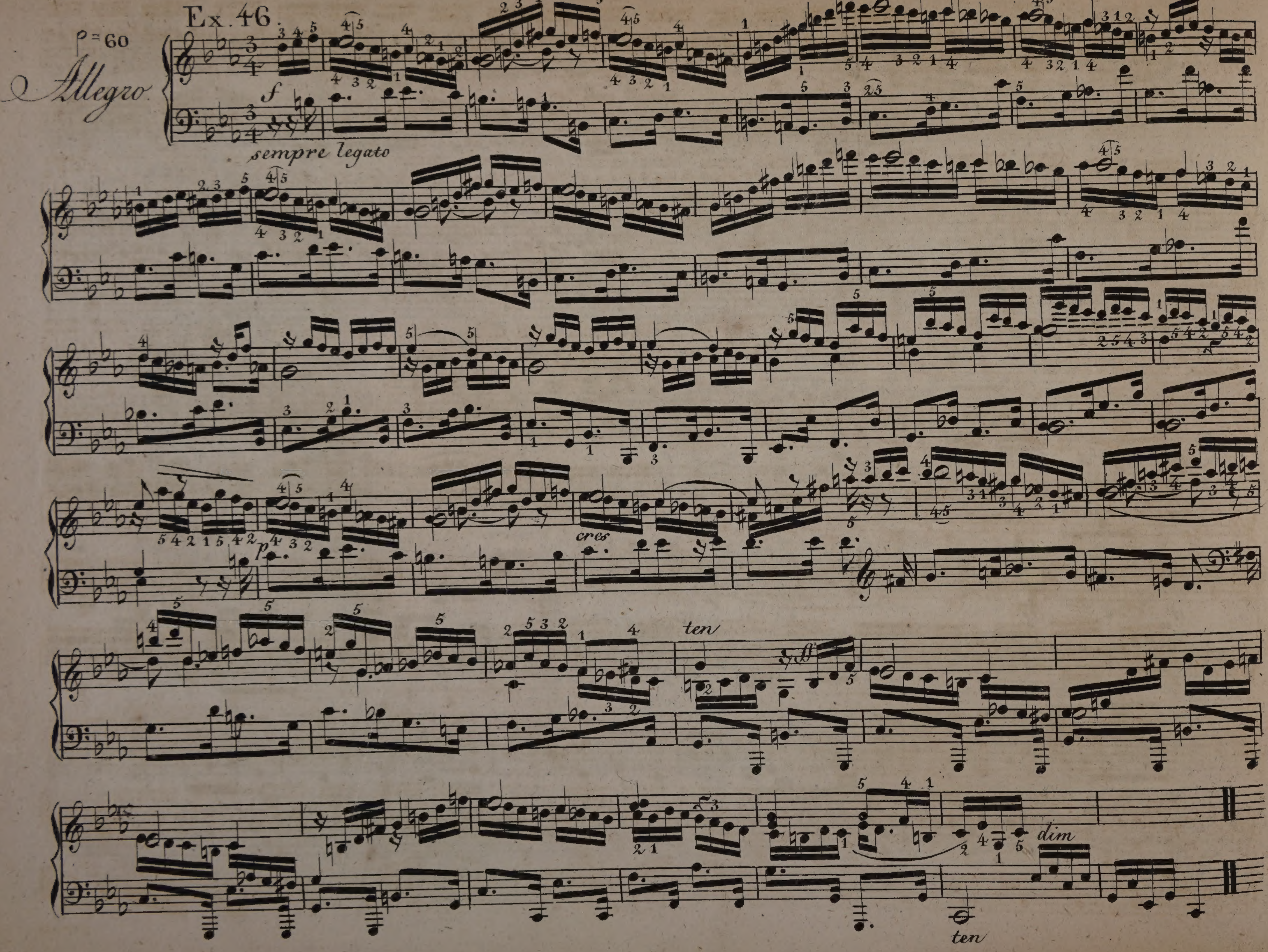
*Diese Fuge, welche im Jahr 1810 in Paris erschien, wird hier mit Verbesserungen vom Verfasser gegeben.*



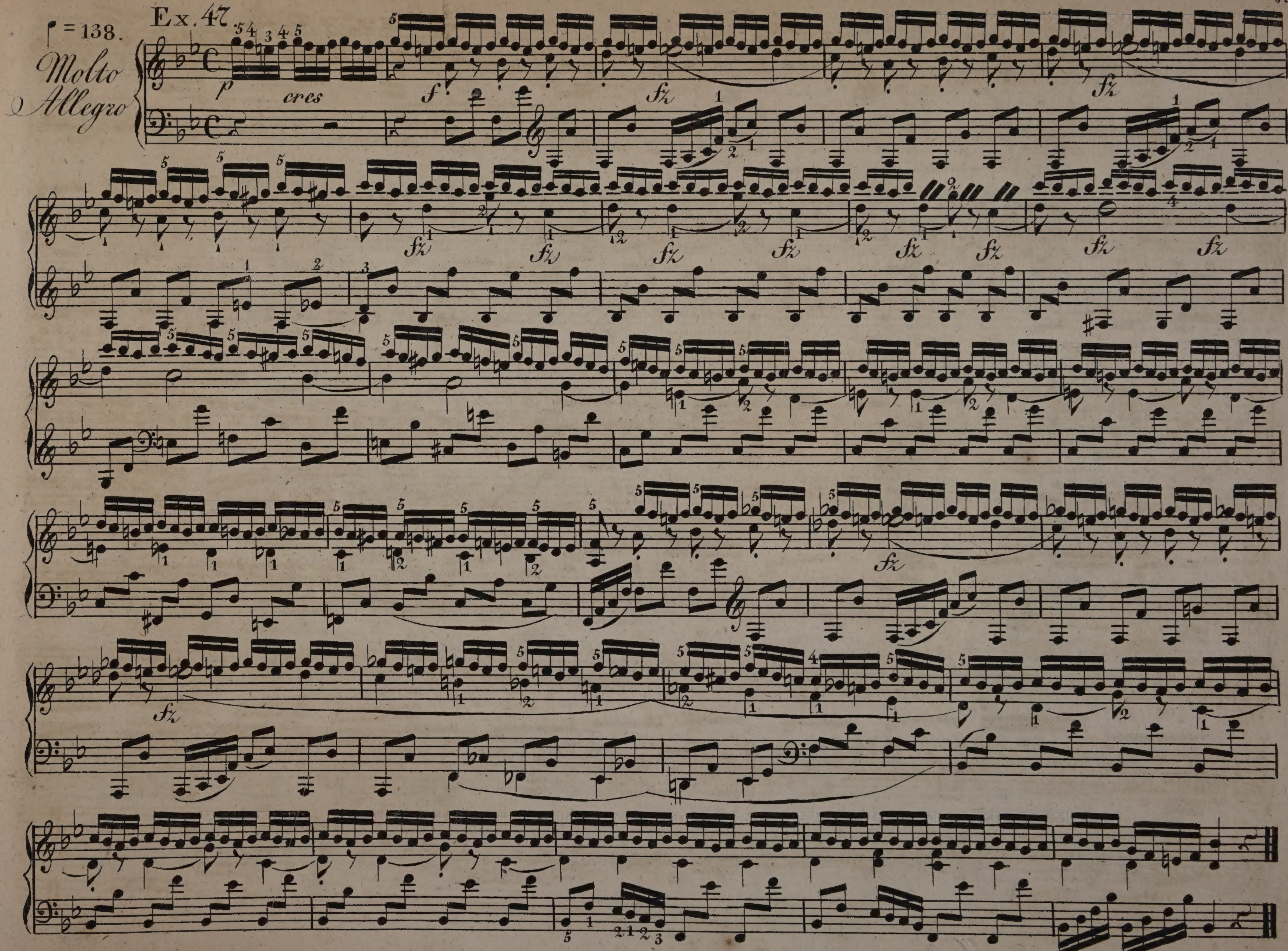

fz
f
tr
sin

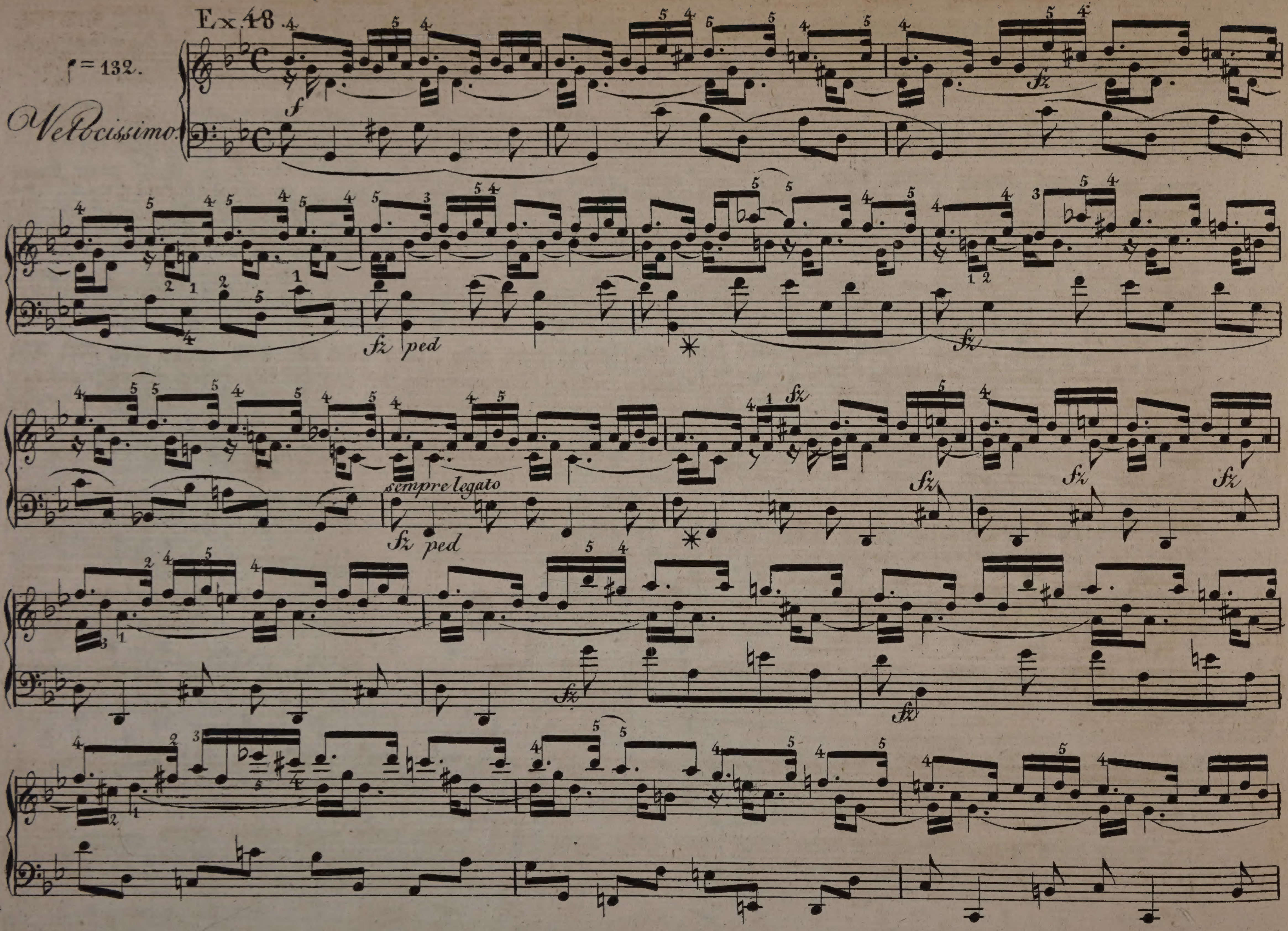

fz
dest

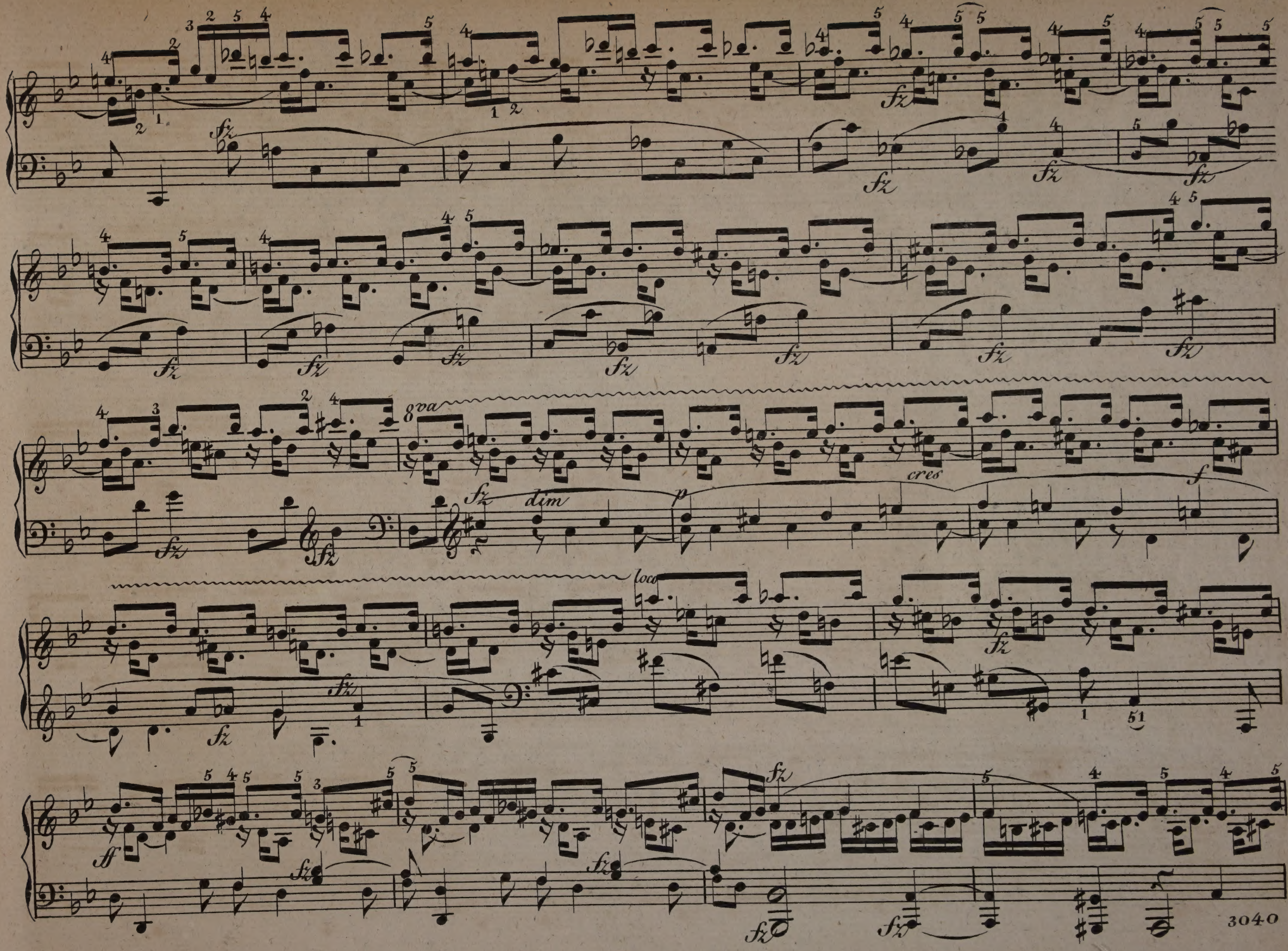

ff
fz
p
cres
f
dim
rallen - - - - tan - - - - do

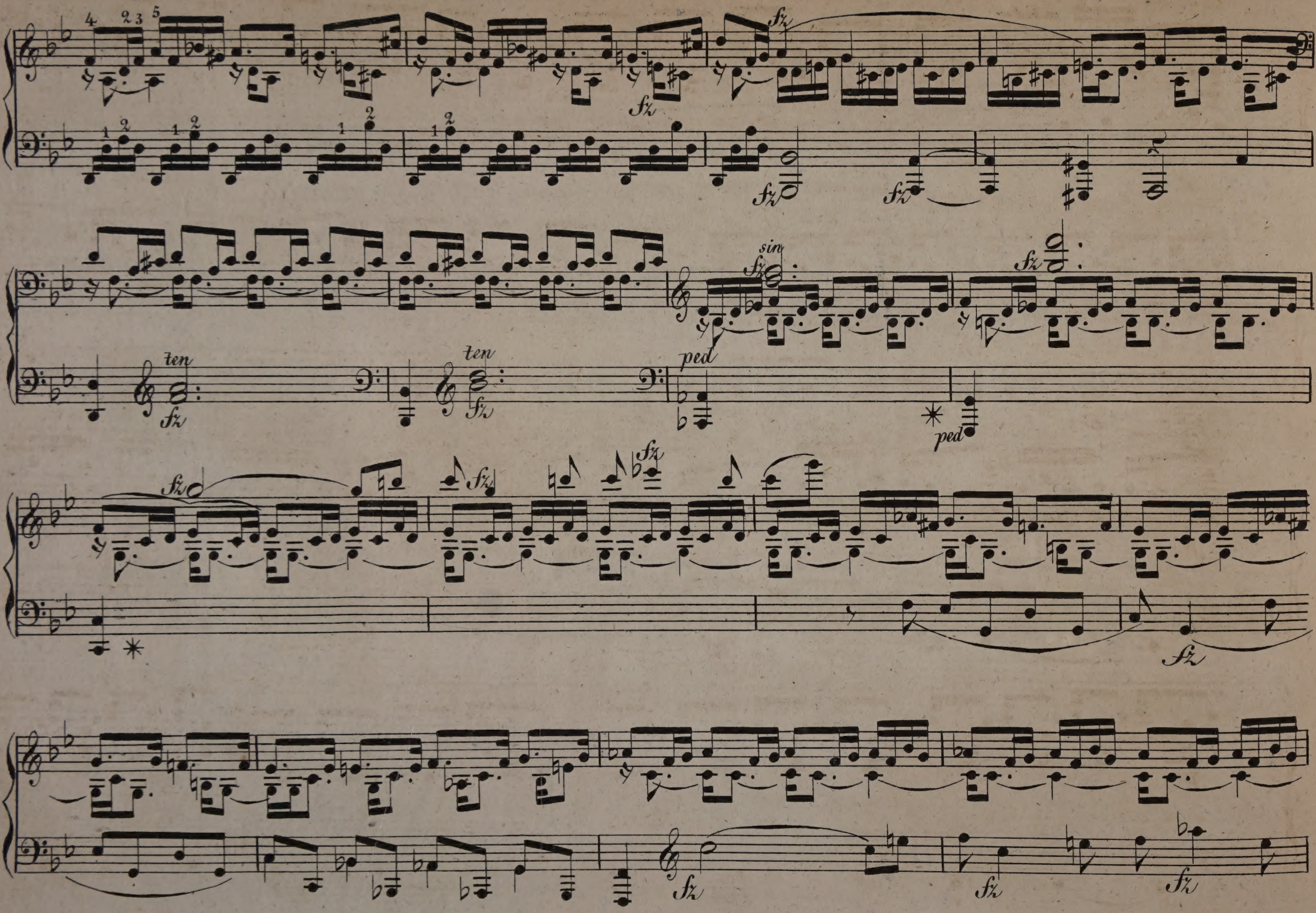

Ex. 46
=60
Allegro
f
sempre legato
p
cres
ten
ten
dim

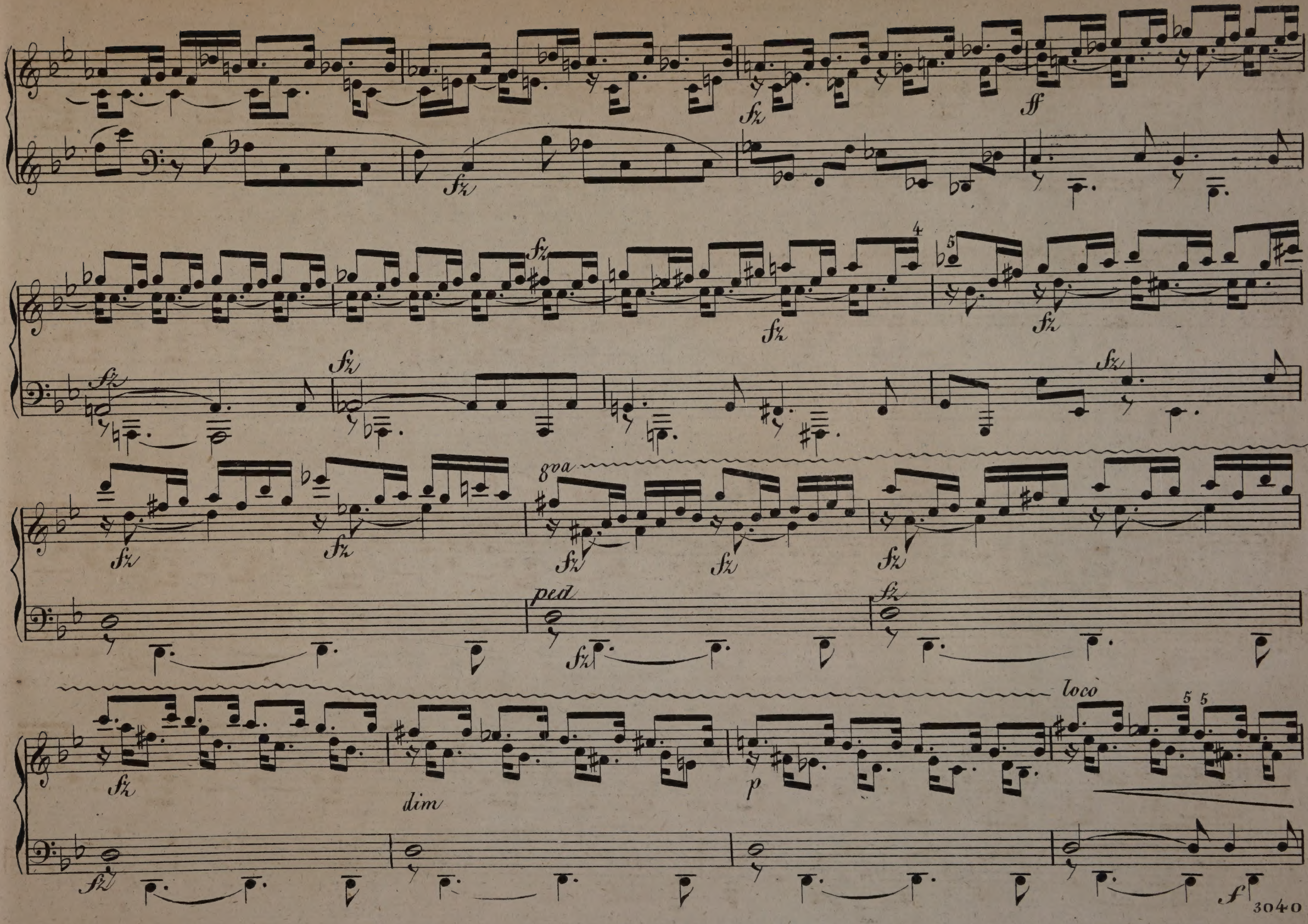
Ex. 47

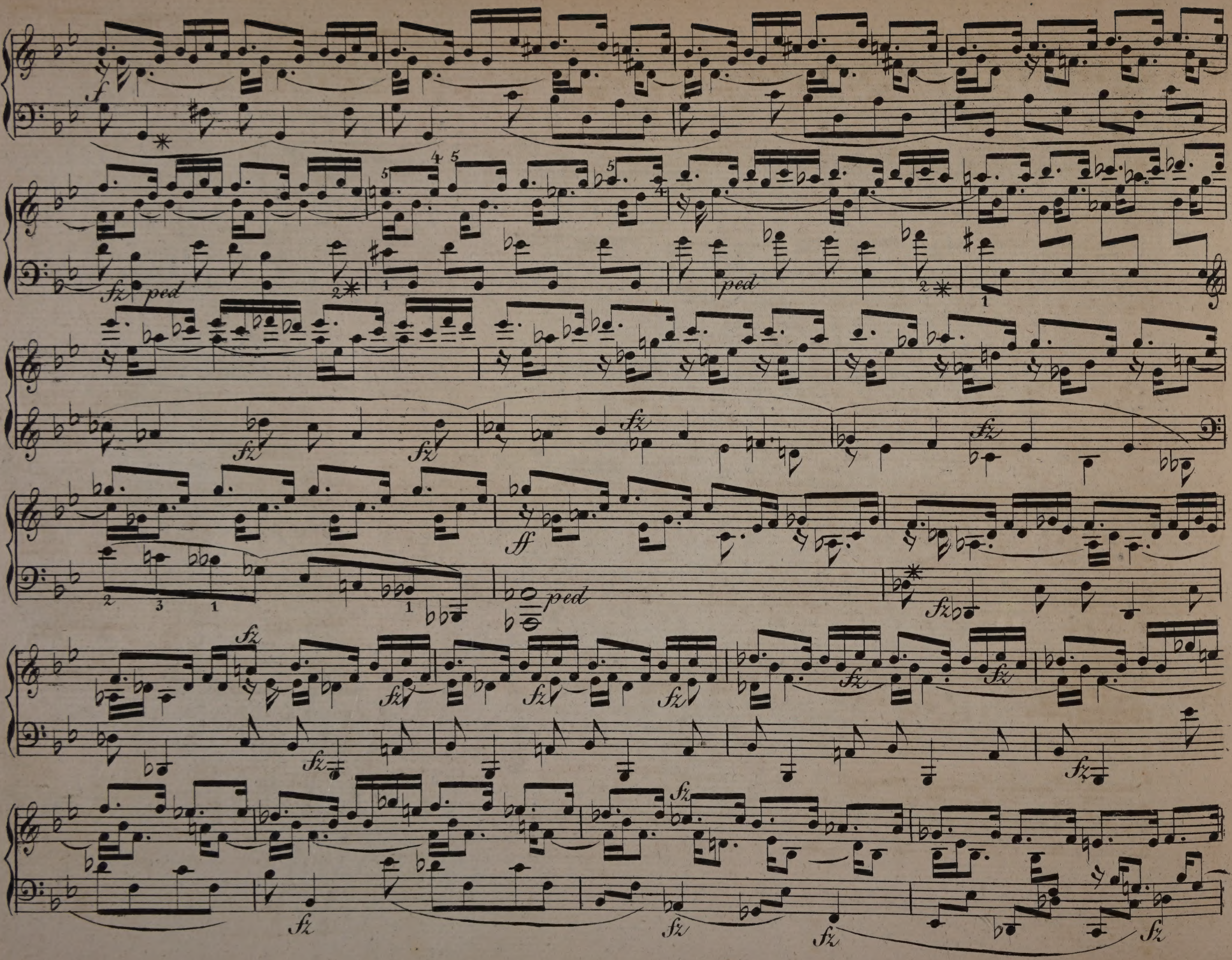


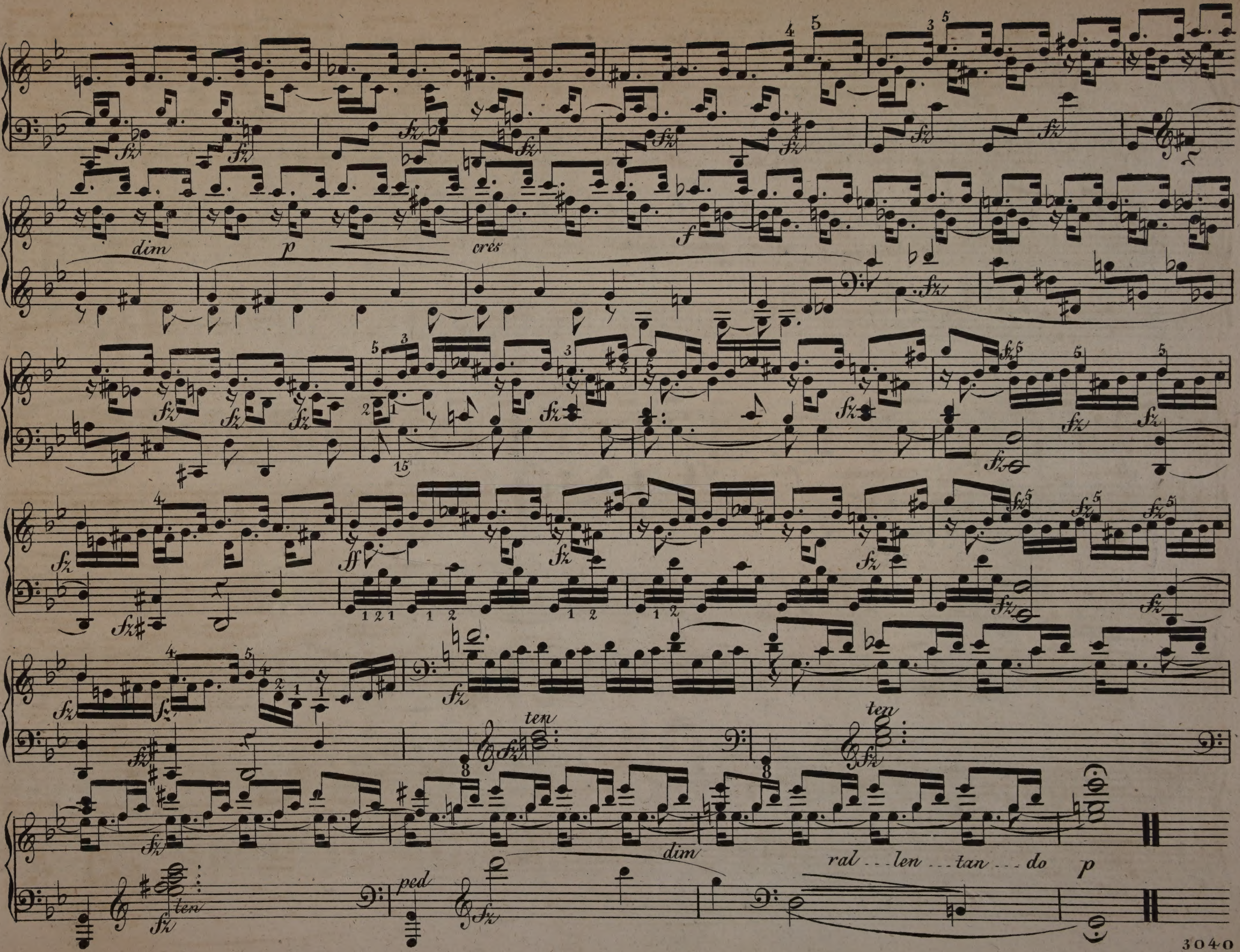

Ex. 48
♩= 132.
Velocissimo.
f
fz
fz ped
sempre legato
fz ped
fz
fz

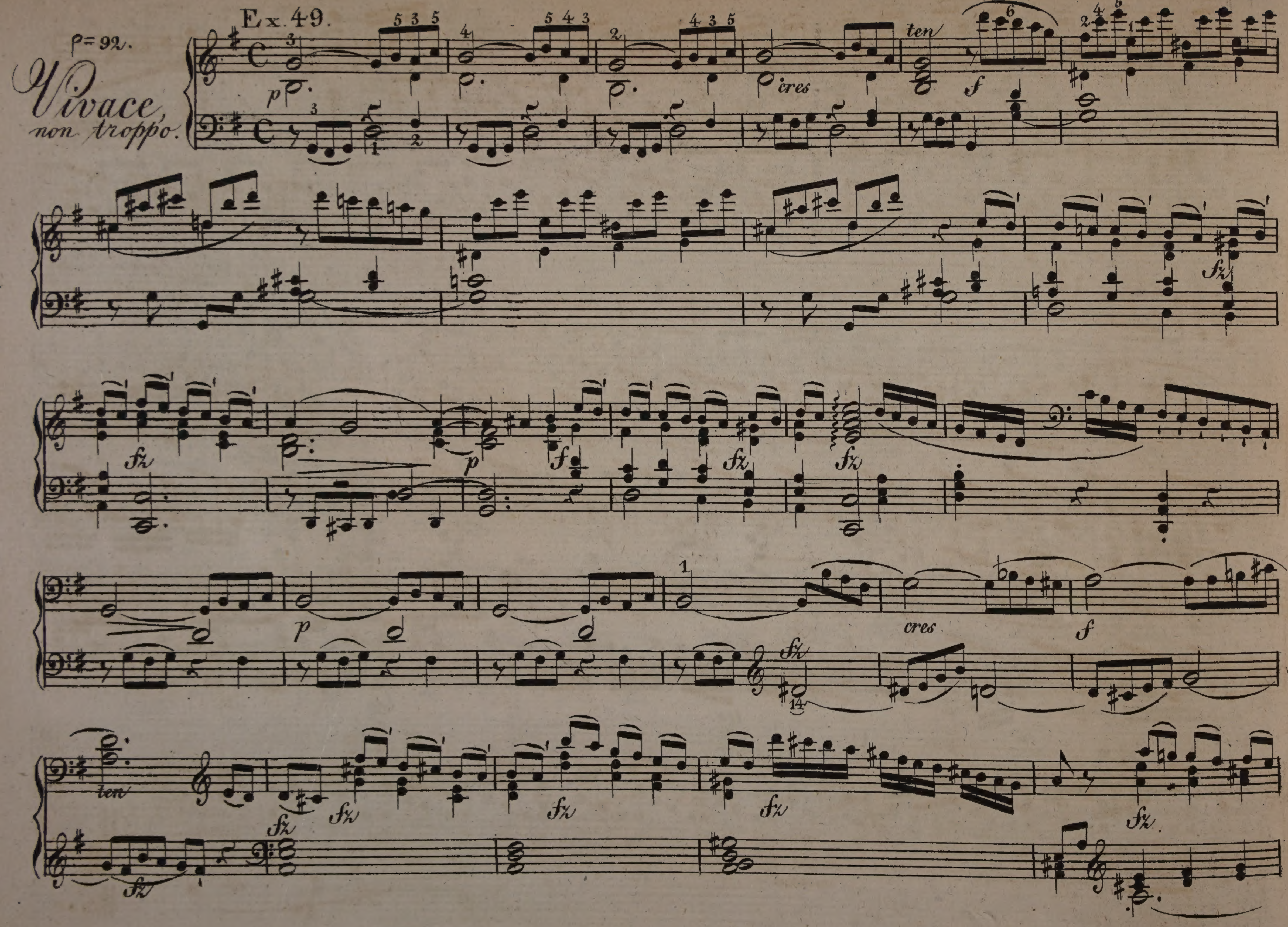

8va
loco
dim
cres
fz
p
f
ff

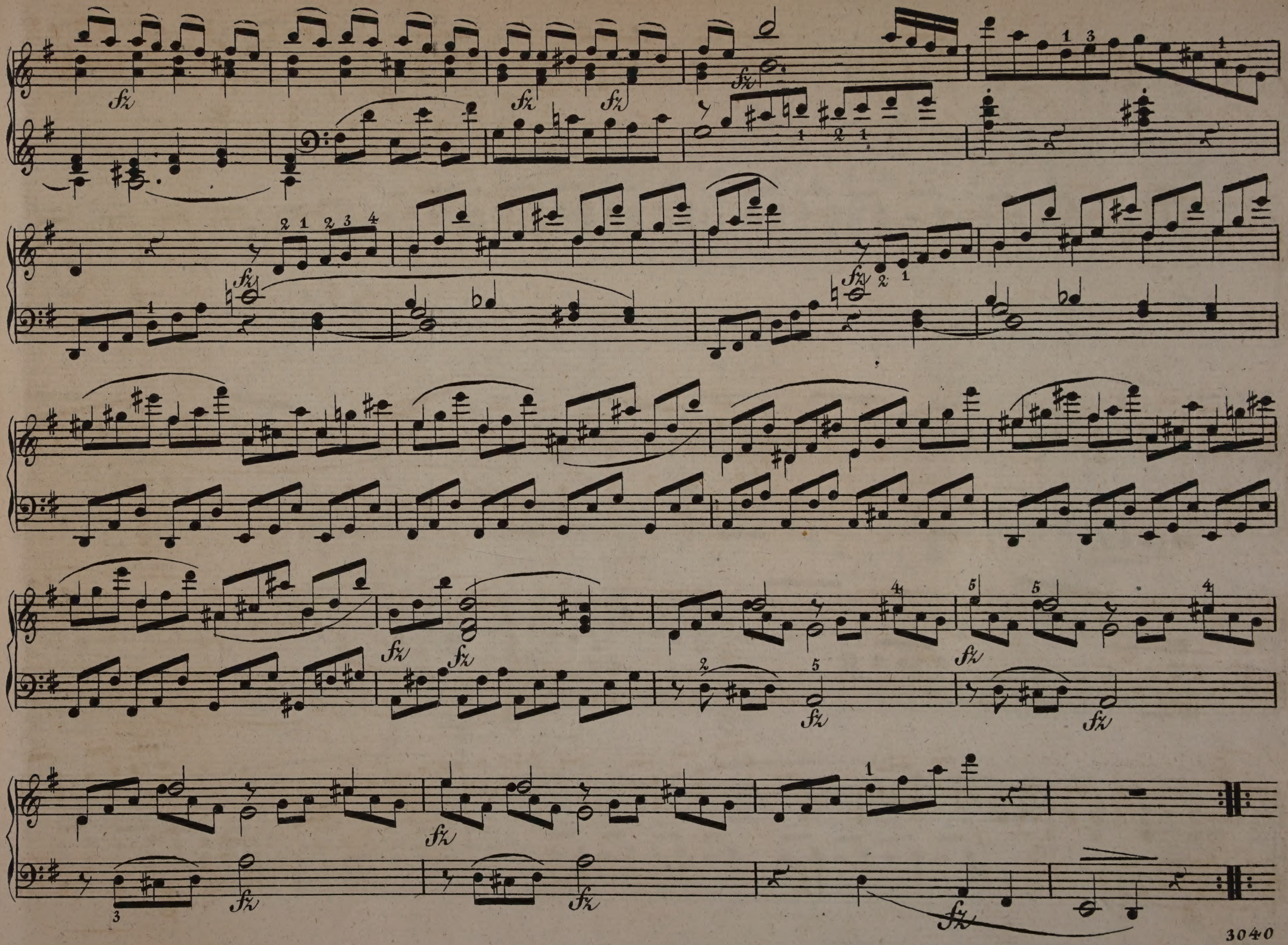

fz
sin
ten
ped

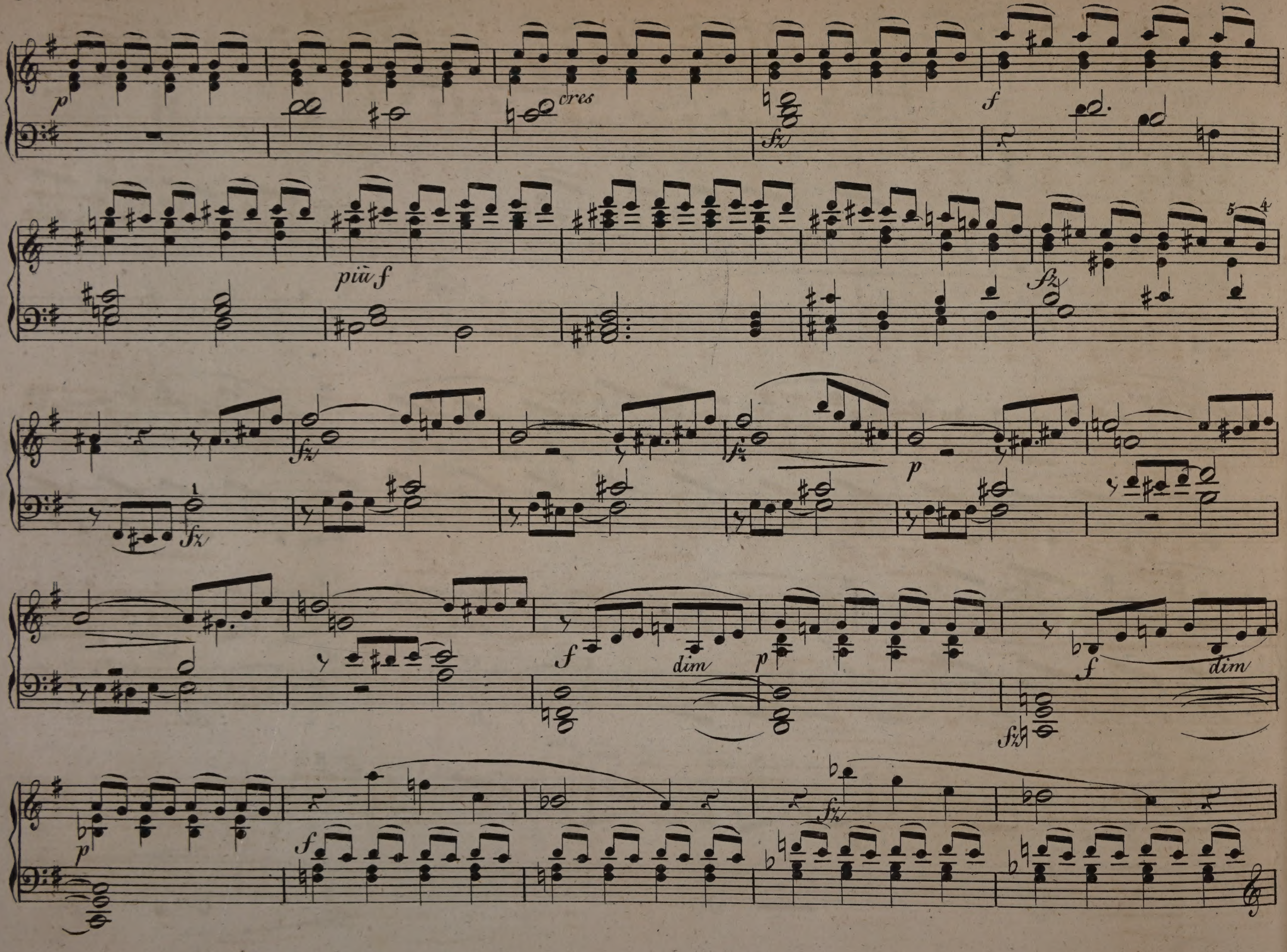

fz
ff
fz
fz
fz
fz
fz
fz
fz
fz
fz
fz
fz
fz
8va
fz
fz
fz
ped
fz
fz
fz
loco
fz
dim
p
fz
f

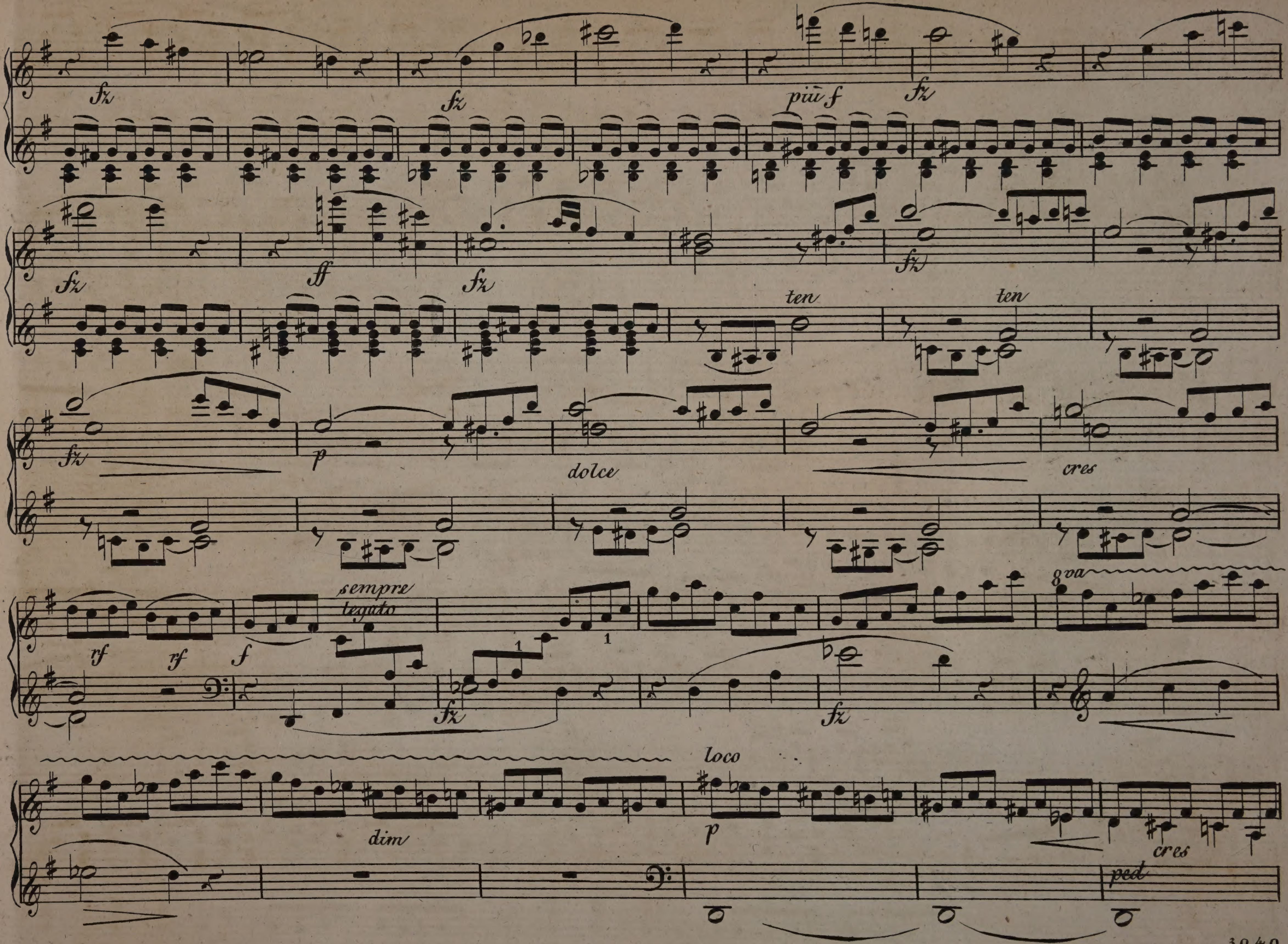

f
fz
ped
ff
ped

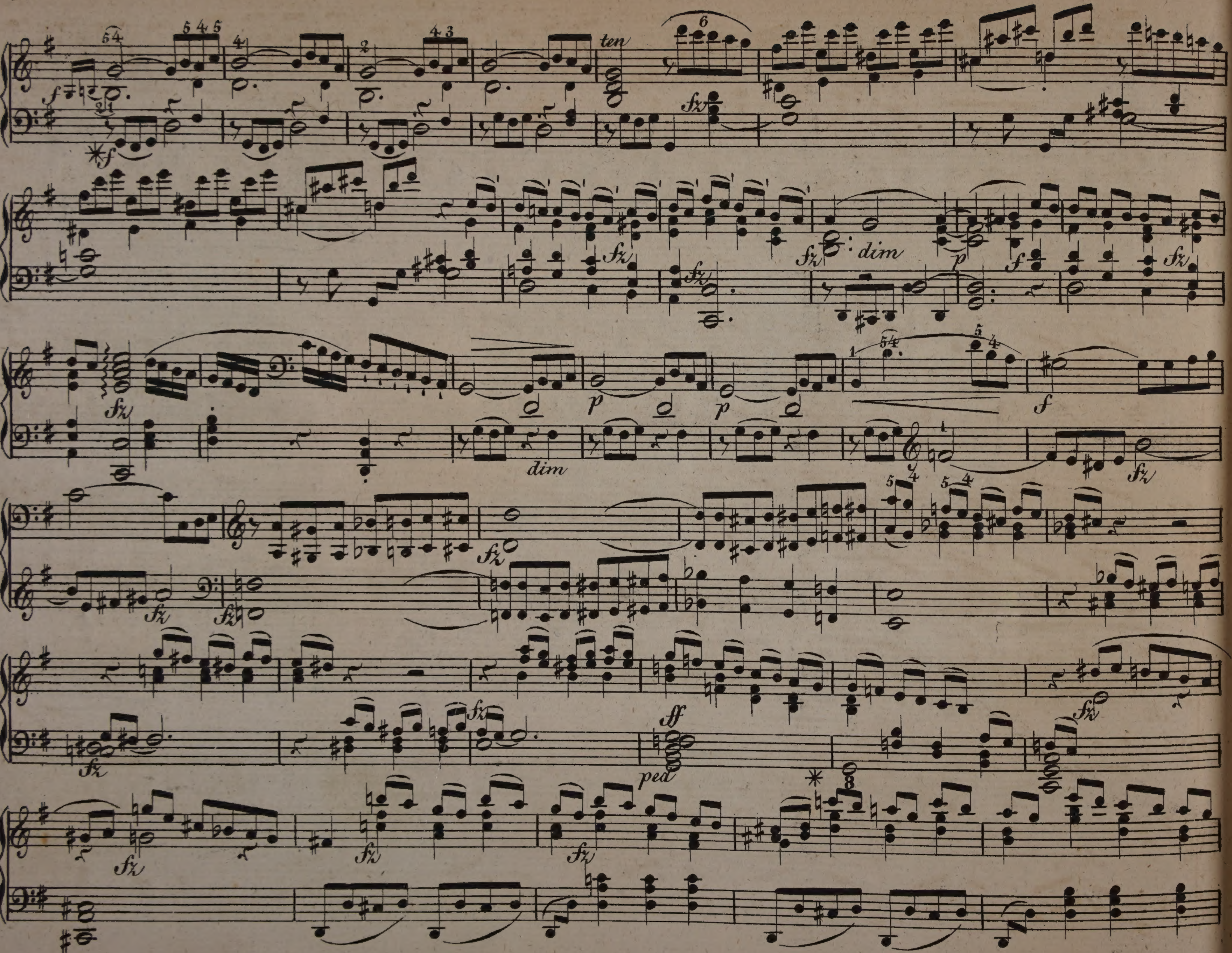

dim
p
cres
f
ten
ten
ten
ped
dim
ral...len...tan...do
p

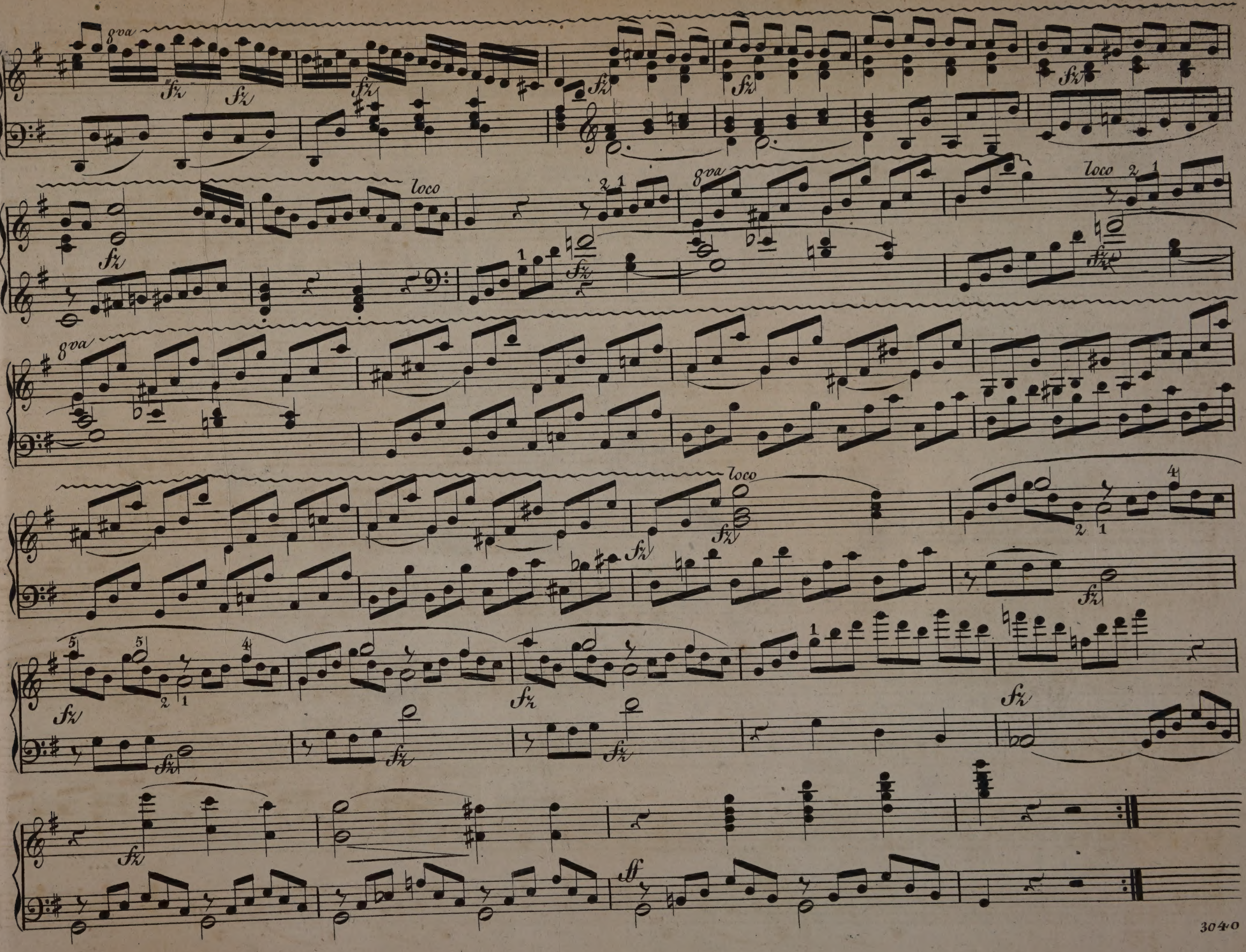

Ex. 49.
♩=92.
Vivace, non troppo.
p
cres
ten
f
fz
p
fz
cres
f
ten
fz




p
cres
fz
f
più f
fz
fz
fz
fz
p
f
dim
p
f
dim
fz
p
f
fz


fz
fz
più f
fz
fz
ff
fz
ten
fz
ten
fz
p
dolce
cres
sempre
legato
rf
rf
f
fz
fz
8va
loco
dim
p
cres
ped


ten
dim
ped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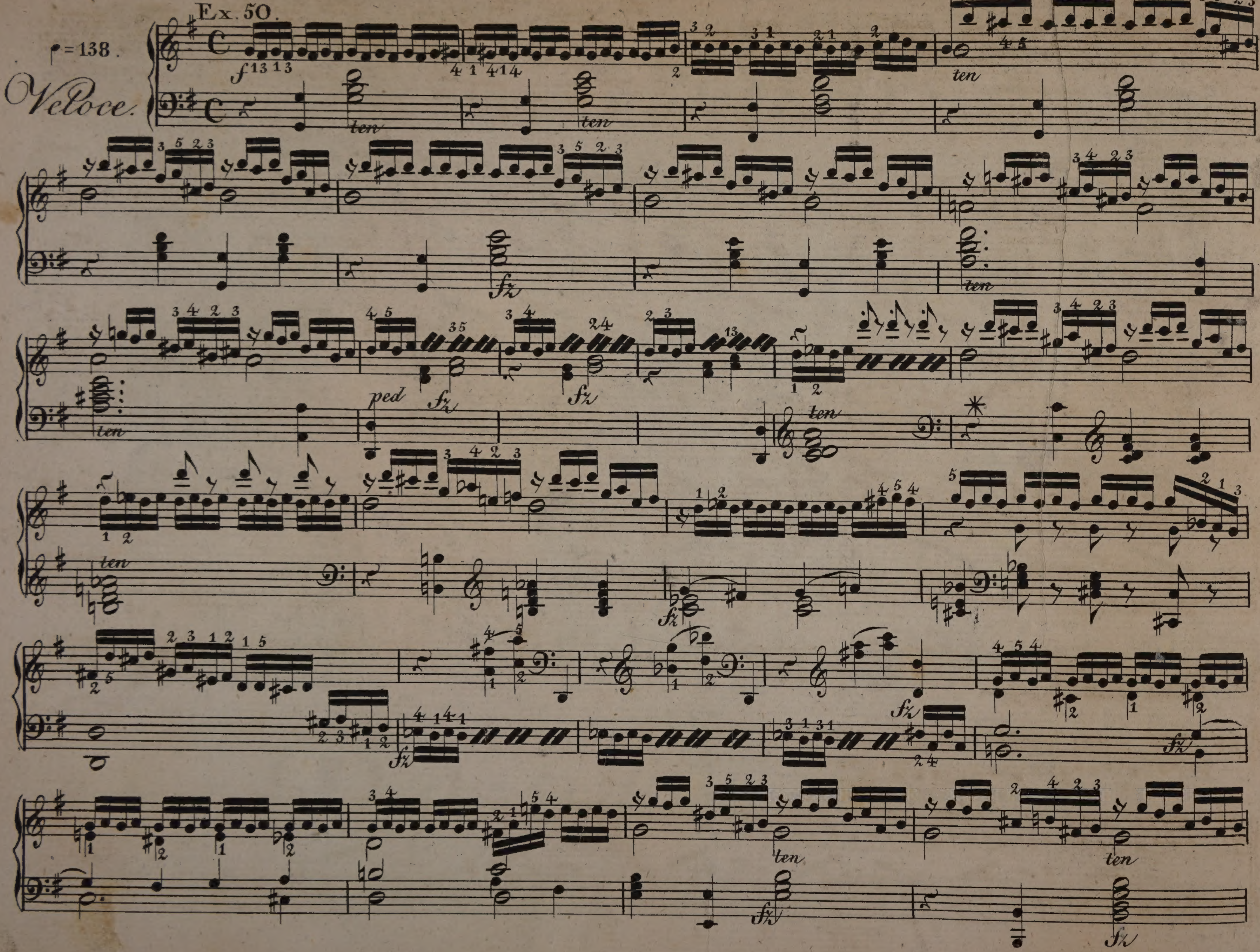
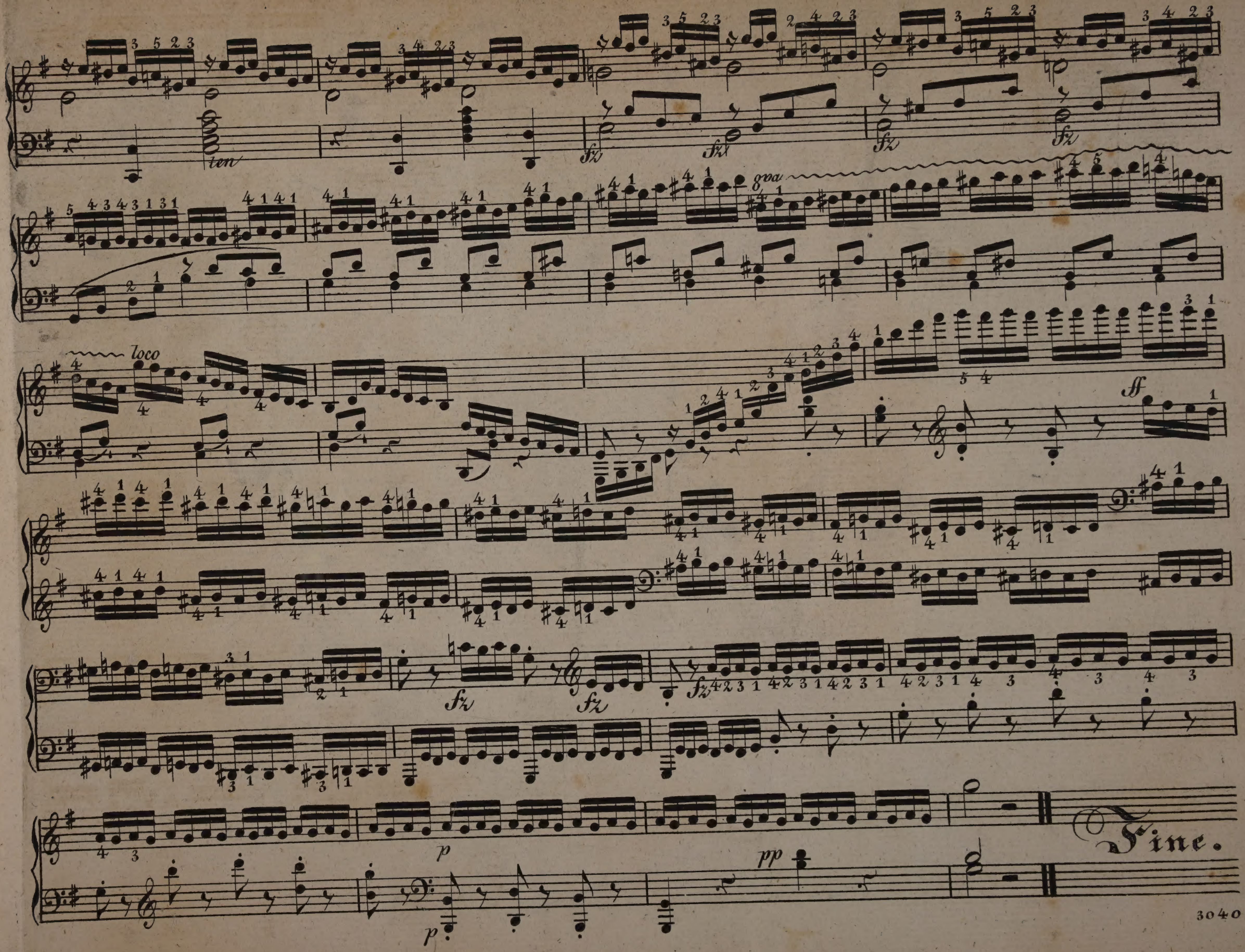
Der folgende Fingersatz ist wegen seiner Eigenthümlichkeit als eine sehr nützliche Uebung zu empfehlen.

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Fine.

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